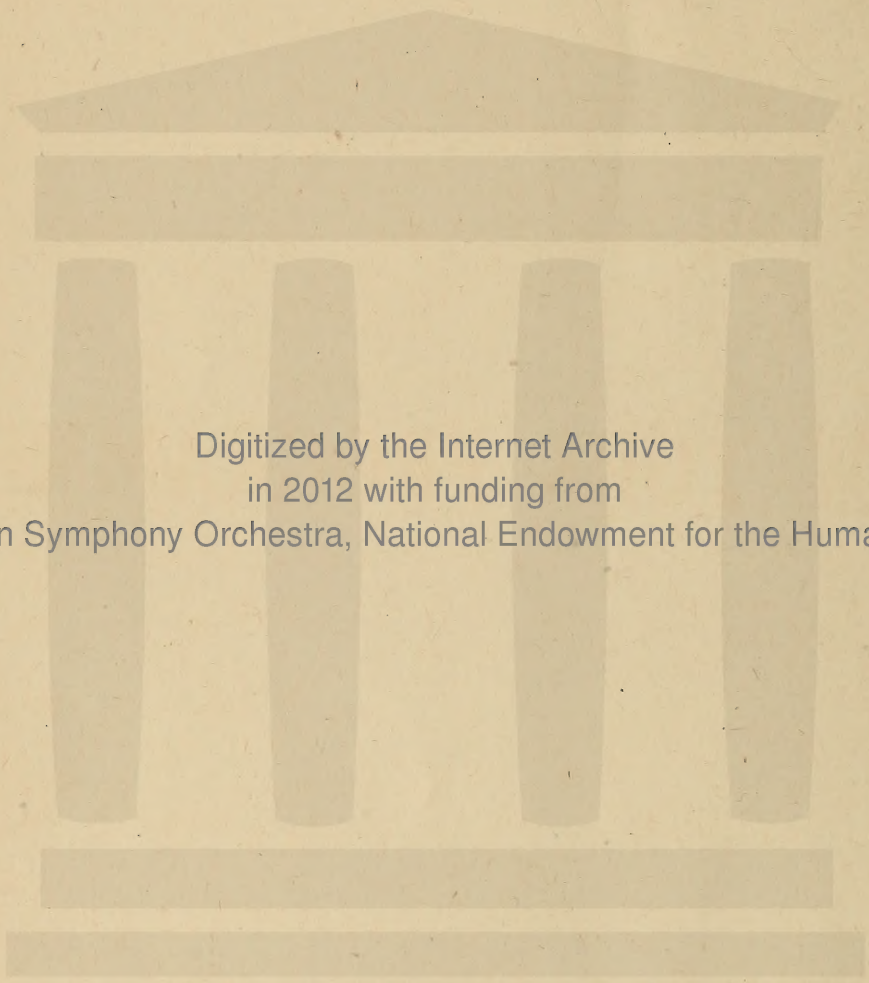


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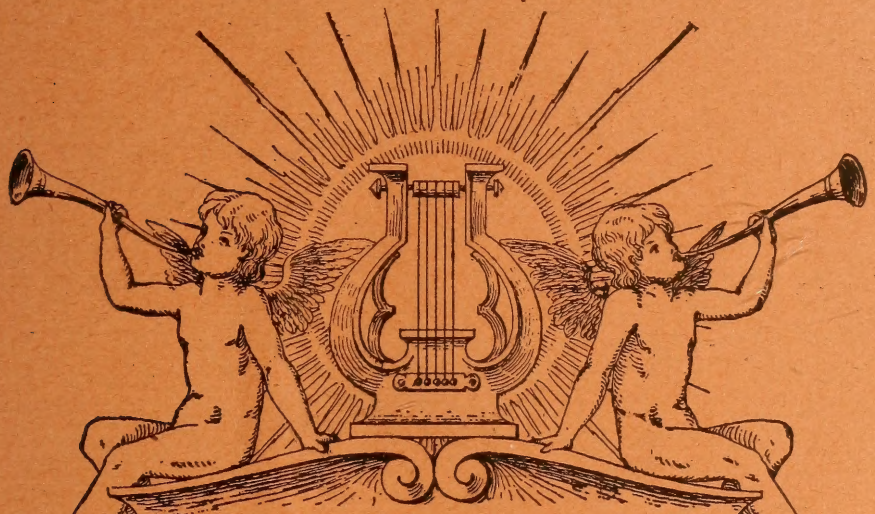
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# NEW YORK PROGRAMMES

NEW YORK PROGRAMMES

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Thursday Evening, November 3, at 8.15
Saturday Afternoon, November 5, at 2.30



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1921-1922

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FORTY-FIRST SEASON, 1921-1922

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INCORPORATED

PIERRE MONTEUX, Conductor

## Programmes of the

## FIRST CONCERT

THURSDAY EVENING, NOVEMBER 3, at 8.15

AND THE

## FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 5, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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PIERRE MONTEUX, Conductor

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## FIRST CONCERT

## THURSDAY EVENING, NOVEMBER 3

## AT 8.15

---

## PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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Rimsky-Korsakoff . . . . "Sadko," a Tone Picture, Op. 5

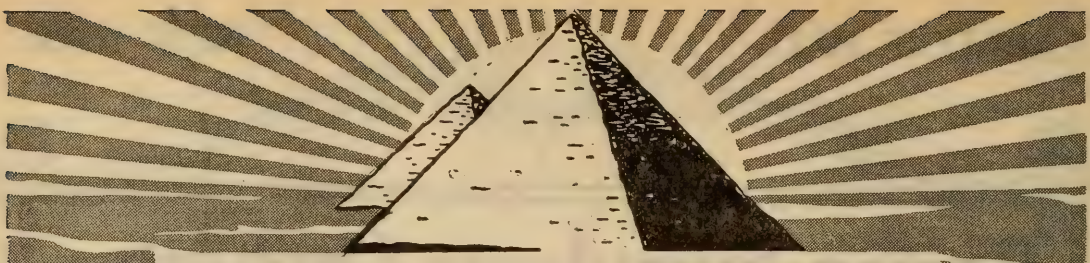
Debussy . . . . . Nocturnes

I. Nuages.
II. Fêtes.

Strauss . . "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

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There will be an intermission of ten minutes after the symphony



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## Symphony No. 3, in E-flat major, "Eroica," Op. 55.

### Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the

French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted. In the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

## "Sadko," a Tone Picture, Op. 5

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, Russia, March 18, 1844; died at Petrograd, June 21, 1908.)

This orchestral fantasia has been called the first Russian symphonic poem. It was composed in 1867; the first performance in Germany was at a meeting of the German Congress of Musicians at Altenburg in 1876; the fantasia was afterwards revised in 1891 and published in the new version in 1892.

"Sadko," dedicated to Mily Balakireff, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, harp, and strings.

The first Performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, March 25, 1905. The last by this orchestra was on March 15, 1919.

The score contains a programme note, which may be Englished freely as follows: "The ship bearing Sadko, a famous gusli player,

is becalmed on the high sea. He is thrown overboard by the fellow-travellers as a propitiatory offering to the Sea King, who receives him in his domain, while the ship sails on. There is a great company beneath the waves, for the Sea King is celebrating the wedding of his daughter to the Ocean. He compels Sadko to play on his gusli, and they all dance to the music. Spectres appear; the dance grows wilder and wilder; stormier and stormier are the billows. Sadko breaks the strings of his instrument; an end is put to the dancing, the sea grows calm; it is soon dark and still in the ocean depths."

## Nocturnes Nos. 1, 2: Nuages; Fêtes . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished. It is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

" 'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival


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and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

## "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

### Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause."

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-

bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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# FIRST MATINEE

## SATURDAY AFTERNOON, NOVEMBER 5

## AT 2.30

---

## PROGRAMME

Brahms . . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco Allegretto.
IV. Allegro.

---

Schubert . . . . . Incidental Music to "Rosamunde"

I. Ballet No. I.
II. Entr'acte No. II.
III. Ballet No. 2

Franck . . . . Organ Chorale No. 2, B minor (Arranged for Orchestra and Organ by Wallace Goodrich)
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(Organ, WALLACE GOODRICH)

Berlioz . . . . . Overture, "The Roman Carnival," Op. 9

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There will be an intermission of ten minutes after the symphony

## Symphony No. 3, in F major, Op. 90 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic Concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct

* Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the

* In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

† Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.


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publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the keyword was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

* * *

Those who delight in savage attacks on celebrated men should read Hugo Wolf's article on "Concerts of the Meiningen Symphony Orchestra," dated November 30, 1884. See Hugo Wolf's "Musikalische Kritiken," pages 109–111 (Leipsic, 1911). Wolf acknowledged that the Third Symphony was in part an excellent work—for Brahms, who was wholly lacking in originality. "Brahms is an epigone of Schumann and Mendelssohn and, as such, exercises on the development of music history about the same influence as the late Robert Volkmann did; that is, he has just as little importance for music history as Volkmann, and also no influence. He [Brahms] is an excellent musician who knows his counterpoint. To him ideas come now good and fine, now wretched, now already well known, and often ideas do not come at all. Brahms is like an isolated *emigré* of the French Revolution, and, truly, he resembles the two *emigrés* sketched in a characteristic manner by Grabbe

in his drama 'Napoleon': 'What coat-tails, what old-fashioned behavior and opinions, what ghosts out of the good old-fashioned and most stupid period! They know absolutely nothing of the Revolution and its bloody years; but they have remained, as sometimes the mountain stream subsides and the grass remains and perhaps therefore considers itself stronger than the floods which even still pour over it and tear apart the shores. They have not stirred a straw's length from themselves and their proud madness.' Schumann, Chopin, Berlioz, Liszt, the leaders of the revolutionary musical movement after Beethoven (in which period Schumann himself hoped for a Messiah and indeed in—Brahms!) have gone over our symphonic composer and not left a trace." Then Wolf drew a comical but bitter picture of Brahms returning home like a long absent ghost and finding spider webs in the deserted house. Music paper all yellow, an inkstand choked with dust, and a rusted pen excite his attention. He sits down and thinks and thinks and thinks in vain. At last he recalls the good old time, now toothless, wrinkled, shaky, squeaking and chattering like an old woman. "At last he grasps the pen. What he writes are, on my honor, notes, a mass of notes. These notes are now stuffed according to the rules into the good old form, and that which comes out of them is—a symphony."

The object of music, said Athenæus, is to promote affability and arouse a gentleman-like joy.

### First Ballet, Second Entr'acte and Second Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26.

Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828.)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on




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December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

The overture belonged originally to a magic play in three acts, "Die Zauberharfe," by the theatre secretary Hoffmann in Vienna, and it was first played on August 19, 1820, at the Theater an der Wien. The overture that really belongs to "Rosamunde" appeared later as the overture to Schubert's opera "Alfonso und Estrella" (December 20, 1823). The overture played on the first night of "Rosamunde" was twice re-demanded; other numbers met with marked favor. It is said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta, "Der Vierjährige Posten" (composed in May, 1815), when this one-act piece, revised by Robert Hirschfeld, was performed for the first time at the Vienna Court Opera eighty-two years after it was composed. (See Hanslick's "Am Ende des Jahrhunderts," pp. 90-93—Berlin, 1899.)

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntsmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace, November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

The orchestral parts of the ballet music were published in 1866, the score in 1868; the orchestral parts of the entr'actes in 1866, the score in 1867.

Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is developed in G minor. A return to G major brings in a new figure for clarinet. There is a change to C major, 6-8. The Trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

CHORALE IN B MINOR, NO. 2, FOR ORGAN (ARRANGED BY WALLACE GOODRICH FOR ORGAN AND ORCHESTRA) . . . CÉSAR FRANCK

**(Franck, born at Liége, December 10, 1822; died at Paris, November 8, 1890. Wallace Goodrich, born at Newton, Massachusetts, May 27, 1871; now living in Boston.)**

The Three Chorales of Franck, known as his "Swan Song," were composed in 1890. They are dedicated in published form as follows: No. 1, E major, to Eugène Gigout; No. 2, B minor, to Auguste Durand; No. 3, to Mlle. Augusta Holmès. Vincent d'Indy in his Life of Franck says they were really dedicated in order to Alexandre Guilmant, Théodore Dubois, and Eugène Gigout. "It is by mistake that other names appear on the published edition."

Mr. d'Indy further says: "Shortly before his [Franck's] death he wished to drag himself once more to his organ at Sainte-Clotilde in order to write down the proper combination of stops for the three beautiful Chorales that—like J. S. Bach, a hundred and thirty years earlier—he left as a glorious musical testament. The Chorales, the last prayer of this sincere believer, were lying on his deathbed when the priest of the basilica which had so often echoed to his serene improvisations came, at his express desire, to bring him the last consolations of the Church. . . . In the present day,

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when every one has had a chance of hearing Bach's Passions and Cantatas, we cannot fail to know—if we have listened to them with attention—what constitutes the theme of a Chorale; the exposition of a series of short musical periods separated by intervals of silence, the sequence of which forms a complete melodic phrase. This form, the outcome of Gregorian music, in which it blossomed out into free rhythms, became at the time of the so-called Renaissance the typical, collective choral music of the Protestant Reformation. But how greatly it lost in æsthetic value by its restrictions within harmonic formulæ, instead of the free, expansive, Gregorian melody!"*

* * *

Mr. Goodrich played the Chorale in B minor at his recital in Symphony Hall on October 25, 1900; the one in E major at the New England Conservatory on December 14, 1898, and in Symphony Hall on March 25, 1901.

He made the present arrangement of the Chorale at Manchester during the latter part of the summer of 1920. The score bears the date September 8, 1920.

The Chorale is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, harp, organ, and the usual strings.

This Chorale of the three seemed to Mr. Goodrich to be, in part at least, more orchestral than organ-like in its musical contents; to demand for the adequate performance of these portions an elasticity of expression and variety of color quite foreign to the organ, impossible of attainment even with the mechanical equipment of the present-day instruments. On the other hand, certain other parts of the work are not only essentially organ-like in their character, but on no other instrument or body of instruments could they be made to sound so effectively as on the organ.

Mr. Goodrich says that he had thought for a long time of arranging this Chorale for organ and orchestra, giving to each those portions of the work which their character suggested, if not dictated; usually antiphonally or independently of each other, but uniting towards the end to build up the climax which brings the piece to a close, save for the few final measures.

"I speak of the orchestral character of certain portions of the work; but it is noteworthy that the registration indicated in the original—whose determination on the organ of Sainte-Clotilde† was one of the last acts in the composer's life—bears no indication of any attempt to imitate orchestral effects. Like all his contemporaries of the French school, César Franck strove to emphasize the individuality of the instrument, rather than to make it the

* Translated by Rosa Newmarch.

† Canon Gardey in an address delivered October 22, 1904, said: " 'If you only knew how I love this instrument,' 'Père' Franck used to say to the Curé of Sainte-Clotilde, 'it is so supple beneath my fingers and so obedient to all my thoughts.' " Franck became organist of Sainte-Clotilde in 1858. He filled the position until his death. He had been organist of Notre Dame de Lorette, where he was married in 1848, and of Saint-Jean-Saint François au Marais.

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medium of an imitation of the orchestra which at best can be but feebly successful, to those most competent to judge. But to write, even unconsciously, in the idiom of the orchestra, to which he was so well accustomed, was another matter. In the hope of realizing more fully the inherent expressiveness and beauty of the music, I have made this arrangement."

* * *

Camille Mauclair, in his "La Religion de la Musique," regards Franck as the musician most "serenely linked to the classicism of Bach."

"No one else has that faculty of suave and sensuous mysticism that unique charm, that serene plenitude of fervor, that purity of soaring melody; above all, that power of joy which springs from a religious effusion, that radiant whiteness resulting from a harmony at once ingenuous and ecstatic. There is no severity in this evangelical mysticism. Undoubtedly the Organ Chorales and pianoforte works are of powerful construction and have the magnificent rectitude which proceeds directly from Bach. But Bach is formidable; he thunders, he has the robust faith of the Middle Ages, his rhythm is colossal; even his gaiety is as alarming as the laughter of a giant. Franck is enamoured of gentleness and consolation, and his music rolls into the soul in long waves, as on the slack of a moonlit tide. It is tenderness itself; divine tenderness borrowing the humble smile of humanity."*

## Overture, "The Roman Carnival," Op. 9 . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"† originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Mas-

* Translation by Rosa Newmarch.

† For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

sol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomine of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

***

The overture begins Allegro assai con fuoco, with the chief theme, which is taken from the saltarello‡ danced on the Piazza Colonna in

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

‡ Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz.*" The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus.* The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra,1877).

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Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et vannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then violoncellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (We here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished fifteen first violins, fifteen second violins, ten violas, twelve violoncellos, and nine double-basses.

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|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
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| Snow, A. | Fiedler, A. | Rogers, L. |

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## SECOND CONCERT

## THURSDAY EVENING, DECEMBER 1

## AT 8.15

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## PROGRAMME

Sibelius . . . . . Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

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Weber . . "Invitation to the Dance" (Arranged for Orchestra by Felix Weingartner)

Schönberg . . . "Verklärte Nacht," (Radiant Night"), Sextet Opus 4, Arranged for String Orchestra

Beethoven . . . . . Overture to "Leonore" No. 3, Op. 72

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There will be an intermission of ten minutes after the symphony

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## Symphony No. 2, D major . . . . . Jean Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Helsingfors.)

This symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, March 12, 1904. The symphony was performed at the concerts of January 1, 1910, January 7, 1911, and March 10, 1916.

The symphony, dedicated to Axel Carpelan, is scored for two flutes two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

I. Allegretto, D major, with various rhythms, but that of 6-4 predominating.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4.

III. Vivacissimo, B-flat major, 6-8.

IV. Finale: Allegro moderato, D major, 3-2.

***

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920).

## "Invitation to the Dance," Op. 65 . . Carl Maria von Weber

(Scored for orchestra by Felix Weingartner.)

(Weber born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826. Weingartner born at Zara, Dalmatia, on June 2, 1863; now living in Vienna.)

"Aufforderung zum Tanze," rondo brilliant for the pianoforte, was composed at Klein-Hosterwitz, near Pillnitz. The autograph manuscript bears the date July 28, 1819. Weber's diary tells us that

the work was fully sketched and July 23, completed on the 28th. It is dedicated to "his Caroline."* Weber's wife gave F. W. Jähns curious information about the programme of the opening movement. According to her story, when her husband first played the rondo to her, he described the measures of the moderato: "First approach of the dancer (measures 1–5); evasive reply of the lady (5–9); his more urgent invitation (9–13) (the short appoggiatura C and the long A-flat are here especially significant); her present acceptance of his proposal (13–16); now they talk together; he begins (17–19); she answers (19–21); he with more passionate expression (21–23); she still more warmly agreeing (23–25); now there's dancing! his direct address with reference to it (25–27); her answer (27–29); their coming together (29–31); they take their position; awaiting the beginning of the dance (31–35); the dance; Finale, her thanks, his answer,—stillness." Ambros and Riehl have written glowingly about this dance "which symbolizes the dance as a poetic idea." Ambros finds in it all that is poetic, chivalric, tender, and agreeably spirited. The "Invitation" changed the whole character of German dance music, they say, and raised it to a higher level.

From a sketch owned by Jähns it seems as if Weber began composition with the section in F minor, and then wrote from the beginning of the Allegro vivace to this F minor section. The work was published toward the end of July, 1821.

Weber's rondo is in D-flat major. It begins, moderato, 3-4. The dance is Allegro vivace in waltz time; there is a coda, moderato.

There have been many arrangements of the rondo, from orchestral version to transcription for zither. The rondo has been arranged for soprano voice and pianoforte, with Italian text, "Vieni, o cara," and with German text, "Hörst du nicht." The most conspicuous arrangements are these:—

I. For pianoforte solo by Adolph Henselt, for concert use, in which the pianoforte is treated in a larger and more modern style than Weber's.

II. For grand orchestra by Hector Berlioz.

III. For two pianofortes, eight hands, by Otto Dresel. This version was popular in Boston in the sixties.

IV. For pianoforte solo, with arabesques for concert performance, by Carl Tausig. Tausig's harmonies are often unlike Weber's, and in the figuration of certain passages Weber's ideas are overloaded with embroidery. The moderato coda is omitted.

Weingartner's transcription was performed for the first time on January 30, 1896, at Berlin, by the Royal Orchestra. The transcription is dedicated to this organization. Weingartner wrote this preface to the score:—

He who translates a poetic work into a foreign language and merely transfers it, word for word, into the other idiom, will at most remain true to the sense, but will destroy the poetic spirit of the original.

*Caroline Brandt, Weber's wife, was born at Bonn, November 19, 1796. She died at Dresden February 23, 1852. She was a distinguished ingénue in opera and drama at Prague, but she left the stage when Weber married her, in 1817, and entered on his duties as conductor at the Dresden Royal Opera House.

He who arranges an instrumental work for another instrument or group of instruments and merely copies the notes of one part into the other will do something superfluous, for the original will always be far better than the transcription, and the latter therefore purposeless.

In both cases the transcription must be so done that it can itself lay claim to the worth and character of the original and also find its complete reason of being independently of the latter. In a word, it will be necessary to translate poetically the original work in manner corresponding to the new word language or tone language. Brilliant examples in point are Franz Liszt's transcriptions and arrangements of all kinds.

When I was studying the score of Berlioz's instrumentation of the "Invitation to the Dance" for purposes of performance, it struck me at once that the great master of instrumentation had this time far undervalued the executive capacity of his orchestra in every direction. First, he transposes the whole piece from the distinguished tonality of D-flat to D-natural, which key sounds in this instance dull and commonplace. The reason is easy to perceive. Some of Weber's pianoforte passages are difficult for the orchestra in D-flat, but easy and convenient to play in D-natural. But Weber wrote these passages for the pianoforte, and not for the orchestra; they must therefore not be copied off note for note, if an orchestration of them is undertaken, but must be so transformed that they can be well played by the respective instruments in the original key; and the new passages must likewise appear as well adapted to the nature of the orchestra as the corresponding ones in Weber's original are to that of the pianoforte.

Moreover, Berlioz has written the piece for orchestra simply as it stands, without any alteration; that is, has achieved the possibility of nothing more than a more sonorous interpretation than the pianoforte can compass. The manifoldly complex and expressive apparatus of the orchestra, however, directly challenges us to bring Weber's themes, which stand side by side over and over again, into a more intimate relation to one another; to let the separate motives "invite" one another "to the dance" until they all whirl together in an artistically graceful measure; that is, to treat Weber's entirely homophonic piece polyphonically, while completely preserving the melody, and work it up to a climax in a combination of all its motives.

The bewitching thematic relation of the first and second themes (in contrapuntal combination) forced itself at once upon my notice while I was reading the Berlioz score. But herewith came also the necessity and justification of re-orchestrating Weber's pianoforte piece on completely different principles from those that guided Berlioz. By retaining and logically further developing this and other combinations, the broadening-out at the close for the sake of presenting all the themes simultaneously, the filling-out of the pause before the postlude, and the slight harmonic changes, are completely justified.

The little cadenza before the Allegro is my own addition. Liszt always played a cadenza at this place, as he himself told me. Tausig has published one in print. Whoever sees nothing more than a sacrilege against Weber in the few measures, which, to a certain extent, lift the veil which still hides from us the shining picture of the ensuing movement, let me most kindly leave it to him to erase them.

The arrangement is scored for piccolo, two flutes, three oboes, clarinet in E-flat, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, triangle, Glockenspiel, castanets, harp, and the usual strings.


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"Verklärte Nacht" ("Radiant Night"), Op. 4, arranged for String Orchestra . . . . . Arnold Schönberg

(Born at Vienna, September 13, 1874; now living at Mödling, near Vienna [?].)

This piece, originally a sextet, was published in 1905; the arrangement for string orchestra was published in 1917. The Sextet was composed in 1899.

An excerpt from Richard Dehmel's poem "Weib und die Welt" is printed on a flyleaf of the score. When the Sextet was first performed in New York by the Kneisel Quartet, Mr. Krehbiel paraphrased this poetic fragment as follows:—

"Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side: she is with child, and he is not its father. She had lost belief in happiness, and, longing for life's fulness, for motherhood and mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life had avenged itself upon her by giving her the love of him she walked with. She staggers onward, gazing with lack-lustre eye at the moon which follows her. A man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him. For she has inspired the brilliant glow within him and made him, too, a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight."

Schönberg has added a part for double-basses and made some modifications.

Overture to "Leonore" No. 3, Op. 72 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister.

The first performance in New York—according to Col. T. Allston Brown, the first in America—was at the Park Theatre on September 9, 1839: Giubilli, Manvers, Martyn, Edwin, Mrs. Martyn (Miss Inverarity), and Miss Poole.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

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# SECOND MATINEE

## SATURDAY AFTERNOON, DECEMBER 3

## AT 2.30

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## PROGRAMME

Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

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Brahms . . . . . Tragic Overture, Op. 81

Liadoff . . . . . Three Pieces for Orchestra

I. "Baba-Yaga"—Tone Picture, after a Russian Folk Tale, Op. 56.
II. "The Enchanted Lake," A Folk Tale, Op. 62.
III. "Kikimora," A Folk Tale, Op. 63.

Ravel . . . Orchestral Fragments from "Daphnis et Chloé," Ballet in one act.

Lever du Jour—Pantomime—Danse Générale

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There will be an intermission of ten minutes after the symphony

## Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

M. d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having described Franck as an empiricist and an improvisator—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

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telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."§

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

†Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, March 29, 1902, May 2, 1914, March 22, 1918, November 22, 1918, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906.—P. H.

‡Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

§We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9. 1887, at the Conservatory; now at this time Franck's Symphony was completely finished.—V. d.'I

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

## "Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880*; it was published in 1881. The first performance in Boston was by the Boston Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities, which an inexorable fate has imposed on him, leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters says: "In this work

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

† See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).




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we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, violoncellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

## Baba-Yaga: A Musical Picture after a Russian Folk-tale, Op. 56.

### Anatol Constantinovich Liadoff

(Born at Petrograd, May 11, 1855; died on August 28, 1914.)

This composition, published in 1905 and dedicated to Wladimir Stassoff, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, xylophone, and the usual strings.

On a fly-leaf is an extract, printed in Russian, French, and German, from a Russian folk-tale by A. Afanassieff. It may thus be Englished:

"Baba-Yaga went down into the court, whistled—and before her

appeared a mortar, pestle, and broom. Baba-Yaga set out seated in the mortar, urging it on with the pestle and rubbing out the traces with the broom. . . . Soon new life stirred in the forest; the trees creaked and the dry leaves cracked."

In Russian legends the Baba-Yaga is a sort of sorceress, or demon, "who lives in a sleeping wood in a hut that stands on hens' feet. The Baba-Yaga flies through the air. On the Witches' Sabbath she rides in a mortar of glowing iron, which she pushes along with a pestle, and brushes out the traces behind her wih a fiery broom."*

After a few introductory measures, with the witch's whistle in descending passage for clarinets, presto, D minor, 3-8, the chief theme is given to the bassoon. The rhythmical figure in the accompaniment has much significance in the development. The musical picture that follows is evidently suggestive of the witch's flight. Towards the end there are hints at the chief theme. The ending is pianissimo (flutes, clarinets, first violins, muted, divided, and tremulous), indicative of Baba-Yaga's disappearance.

The statement is made that "Baba-Yaga" was first performed at Petrograd on January 17, 1905. We have not been able to verify this statement.

This composition was played in Philadelphia by the Philadelphia Orchestra as early as October 27, 1905. It has been played in other American cities, New York, Boston, Chicago, etc.

Many stories are told of Baba-Yaga, a passionate collector of human bones. Once on a time she met Ivan Devich, and, giving him one of her hairs, told him to tie three knots in it and blow. He, foolish, did all this, whereupon he and his horse immediately became stone. When her victims are stone, she can reduce them to convenient fragments by pounding them in her mortar. Coming across a prince, a friend of Ivan, she tried to petrify him. He pretended to be clumsy and ignorant, and persuaded the witch to show him how to tie and blow. Thus she was turned to stone, and, when the prince began to pound her, she told him how he could put his friend together again. Peasant lads fall in love with the witch's daughter, and, when the mother visits a son-in-law, all sorts of extraordinary things happen.

***

Liadoff's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Petrograd Conservatory, and took lessons in composition of

*From Mr. Philip H. Goepp's notes to a Programme Book of the Philadelphia Orchestra, October 27, 28, 1905.

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Rimsky-Korsakoff. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and later was made professor of harmony and composition there. He has held a similar position in the Imperial Court Chapel. Glazounoff, Rimsky-Korsakoff, and Liadoff were for a time conductors of the Russian Symphony Concerts.* In March, 1908, Liadoff, Glazounoff, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

With Balakireff and Liapounoff, Liadoff at the request of the government made researches into the folk-songs of various districts.

## "Le Lac Enchanté" ("The Enchanted Lake"), Legend for Orchestra, Op. 62 . . . . . Anatol Constantinovich Liadoff

(Born at Petrograd, May 11, 1855; died on August 28, 1914.)

"The Enchanted Lake," published in 1909, and dedicated to N. N. Tschérépnin, was performed for the first time in America at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. It is scored for three flutes, two oboes, three clarinets, two bassoons, four horns, kettledrums, bass drum, celesta, harp, and strings. An analysis would be impertinent. The musical picture is impressionistic. One can fancy what one wishes. The piece begins Andante, D-flat major, 12-8, with an undulating figure for muted strings, which is the chief rhythmical feature of the work.

## "Kikimora," a Folk Fairy-tale for Orchestra, Op. 63. Anatol Constantinovich Liadoff

(Born at Petrograd, May 11, 1855; died on August 28, 1914.)

"Kikimora" was published in 1910. The first performance in America was at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. The score, dedicated to N. N. Tschérépnin, calls

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestra compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen, everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who were acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapounoff, Liadoff, Cui, and others, are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, and devotion of this band of composers and their admirers were admired throughout Russia.

# C A R N E G I E  H A L L

SEASON 1921-1922

Thursday Evening, January 5, 1922, at 8.15

Saturday Afternoon, January 7, 1922, at 2.30

# BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

An explanatory programme is printed in Russian on a fly-leaf of the score, translated into German by W. Czumikoff. It is an extract from Sakharoff's folk-tales.

"Kikimora lived and grew up at the house of a Sorcerer in the Rocky Mountains. From morning till evening the wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from evening till midnight, from midnight till daybreak she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or Shishimora (the French cauchemar), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasieff, "is probably the same as the provincial expression '*shish*': Domovoy, demon, etc. The second half means the same as the German '*mar*' or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to '*mora*' means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Introduction, Adagio, E minor, 4-4. Presto, E minor, 3-4.

## "Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

### Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living in or near Paris.)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The suite has been performed in New York at concerts of the Symphony Society of New York, Walter Damrosch conductor.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on January 3, 1919.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Bef re the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

***

The scenario of the ballet was derived by Michael Fokine from the

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

† John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

***

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe. Mr. Monteux conducted.

At the performances in London the unseen choruses were omitted. This irritated Mr. Ravel, who wrote a sour letter of protest to the *Daily Telegraph* of London. Mr. Diaghilew replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs Elysées. Ravel wrote a second letter. The correspondence was published in full in the Programme Book of the Boston Symphony Orchestra, December 14–15, 1917.

The ballet is now in the repertory of the Opéra, Paris.

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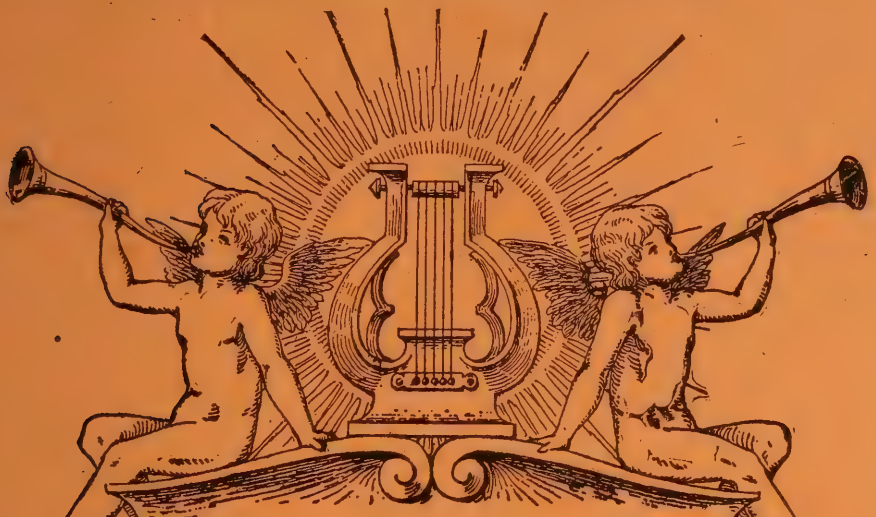
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AND THE

## THIRD MATINEE

SATURDAY AFTERNOON, JANUARY 7, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
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| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

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| | | | | |
|---|---|---|---|---|
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| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

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| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
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| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

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## THURSDAY EVENING, JANUARY 5

## AT 8.15

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## PROGRAMME

Handel . Concerto in F major for Strings and Two Wind Orchestras

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Brahms . . . . Variations on a Theme by Haydn, Op. 56a

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Rimsky-Korsakoff . "Night on Mount Triglaff"—Act III of the Opera-Ballet, "Mlada," arranged in Concert form

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## Concerto in F major for Strings and Two Wind Orchestras.

### George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.*

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lully's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo. It partakes of the nature of a Siciliano. The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

* Kogel was born on January 16, 1840, at Leipsic. He died at Frankfort in November, 1921. A graduate of the Leipsic Conservatory, he taught for a while in Alsace, but in 1874 began his career as a conductor (opera house of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic). He was chosen conductor of the Philharmonic Orchestra, Berlin, in 1887; from 1891 to 1903 he conducted the Museum Concerts at Frankfort. He edited editions of operas and orchestral works. In New York on December 4, 5, 8, 10, 1903, and on November 11, 12, 1904, he conducted concerts by the Philharmonic Society in New York.

## Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a.
### Johannes Brahms

(Joseph Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a Theme by Haydn in the version (Op. 56b) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

It is not definitely known whether the orchestral version or the one for two pianofortes was the earlier. The orchestral stands first in thematic catalogues of Brahms's compositions, but the pianoforte version was published first—in November, 1873. The probability is that the orchestral version was the first.

The first performance of the Variations was at a concert of the Philharmonic Orchestra in Vienna on November 2, 1873. Otto Dessoff, the conductor, was so pleased with the work that he begged Brahms to allow him the pleasure of producing it, the more so as Dessoff gave him to understand that he could conduct it.

Changes were made in the orchestration during the rehearsal. A bass tuba that had been dropped out was restored, then dropped again and the double-bassoon substituted. Satisfied with his work, Brahms sent the manuscript to Simrock by Nottebohm, who was journeying to Berlin. For the score and for the pianoforte "version," as Brahms called it, the sum of 1,000 thalers was asked. The pianoforte version was long neglected. Pianists would not believe that instead of an arrangement it was an independent work.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn. In the original score it is entitled "Chorale St. Antoni." The divertimento in which this theme occurs is in B-flat major; it was composed for two oboes, two horns, three bassoons, and a serpent.

This divertimento was composed by Haydn probably about 1782–84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of

an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo.

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Max Kalbeck discussed at length the question whether Brahms had in mind St. Anthony of Egypt or St. Anthony of Padua. Which saint Haydn had in mind is immaterial.

## "Night on the Mount Triglav (Three Peaks)," Third Act of the Opera-Ballet "Mlada" arranged for concert use (orchestra alone) . . . . Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

"Mlada," an opera-ballet, text by Gedeonov,† was produced at Petrograd in October, 1892, at the Maryensky Theatre. The part of Prince Mstivoy was taken by Feodor Stravinsky, the father of the composer Igor; that of the minstrel Linmir by Dolina. The shade of Mlada in the ballet was represented by Mme. Pepita; the shade of Cleopatra by Mme. Skorsiouka.

When "Night on the Mount Triglav" was performed at a concert of the Russian Symphony Society, Modest Altschuler, conductor, in Carnegie Hall, on November 19, 1904, the following translation of the argument which in the score is in Russian, French, and German, was printed on the programme:—

"The stage is filled with thick clouds. Darkness. The clouds gradually scatter, and finally completely vanish; Shooting stars. A clear, moonless night. A gorge by the Mount Triglav. The shadows of the deceased fly together from all sides, and start a fantastic round dance. The gorge is lit up by the rising full moon, in the rays of which the shadow of Princess Mlada appears, luring Yaromir on. Lightly she glides over the rocks and precipices, Yaromir keeping pace behind. The shadows of the deceased interrupt the round dance. Carried away by his passionate impulse, Yaromir attempts to approach Mlada. The latter's shadow vanishes, Yaromir disappearing in its wake. The moon grows ruddy. Subterranean thunder; the souls disappear in terror. Flight of night birds. Evil spirits, werwolves, spectres and witches appear; snakes and toads creep out from all rocks and gorges. The spirits of darkness play and dance. Out of the hellish round dance Chernobog

*This date is given in Belaïeff's catalogue. One or two music lexicons give May 21.

†The spelling "Guedeonov" also "Ghedeunov" is used by Calvocoressi (Life of Moussorgsky) and Habets (Life of Borodin).

(the Black God) appears, in the guise of a he-goat, with his retinue. With an incantation he conjures up the souls of Yaromir and the Egyptian Queen Cleopatra. It is pitch dark. The stage is transformed into a gorgeous Egyptian hall. Queen Cleopatra, surrounded by dancers and female slaves, reclines upon a sumptuous couch of purple. Cleopatra passionately lures on Yaromir; the latter's soul grows animated; Mlada's shadow covers her face with her hands and weeps. A cock crows. Everything disappears in an instant. Darkness of night; peals of subterranean thunder are heard. Stillness. The clouds scatter little by little. Dawn of day begins to break. The southern slope of the Mount Triglav, all covered with woods. Yaromir is asleep. Nature awakens; leaves rustle and birds twitter. A ray of the rising sun falls on Yaromir. Full day."

The scenes are as follows:—

I. Night and Apparitions. Fantastical Rondo.

II. Mlada's shade and Yaromir.

III. Chernobog; Kaschtsey (the man-skeleton). Moréna. Sabbat of Infernal Spirits. Infernal Rondo.

IV. Apparition of Queen Cleopatra.

V. Change of scene. Morning, Yaromir alone.

The story is a wild and confused one. It tells of life among the Baltic Slavs of the ninth century. A powerful prince plots the downfall of Yaromir, a rival ruler, and so wishes him to wed his daughter Voislava. Yaromir is betrothed to Mlada. Voislava gives her a poisoned ring at the wedding, and afterwards invokes the infernal goddesses, for in that region pagan rites were still observed. Yaromir falls a victim to her charms, but at night in a vision learns that she was the cause of Mlada's death. The shade of Mlada bears Yaromir away with her. He kills Voislava. The goddess Lada unites the lovers.

The score calls for a huge orchestra. Four flutes (the second and third interchangeable with piccolos, the fourth with an alto flute), three oboes (the second and third interchangeable with English horns), three clarinets (second and third interchangeable with little clarinets, E-flat and D), bass clarinet, three bassoons (the third interchangeable with double-bassoon), six horns, three trumpets (changing to little trumpet and tromba alta), three trombones, tuba (contrabass tuba desirable), a set of four kettledrums, bass drum, snare drum, military drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, three harps, organ (behind the scenes) *ad lib.*, and strings. (On the stage, two flutes of Pan, wind instruments with little brass tubes played *glissando*, a lyre, and a little drum.)

It is said that this act was first played in concert at Moscow in 1903. Wassili Safonov was the conductor.

***

The history of "Mlada" is as singular as the libretto.

In the winter of 1871–72, Gedeonov, the director of the Russian Opera in Petrograd, himself a playwright, planned an opera-ballet, "Mlada." According to Habets, the ballet music was to be written by Ludwig Mincus; Borodin, Cui, Moussorgsky, and Rimsky-Korsakov were each to write the vocal music of an act; but from other statements made by him and from other statements, the four composers were not confined to vocal music.

THREE DANCES TAKEN FROM THE BALLET "THE THREE-CORNERED HAT" ("EL SOMBRERO DE TRES PICOS" . . . . MANUEL DE FALLA

(Born at Cadiz, November 23, 1877; now living.)

I. The Neighbors. II. The Miller's Dance. III. Final Dance.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano, and the usual strings.

"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.'"

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian*, May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against

him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

For the following information about de Falla we are indebted to "The Music of Spain" by Carl Van Vechten (N.Y. 1918):—

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before de Falla was fourteen the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoserie, and Seguidille* (words by Gautier). He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida Breve" won a prize in Madrid. The opera was produced at Nice on April 1, 1913. An American, Lillian Grenville,† took the part of Salud.‡ This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid on April 15, 1915. It failed. "The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida Breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song.'"§

De Falla and his pupil, Miss Rosa Garcia Ascott, played in Paris on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by de Falla, who accompanied her. In 1920 he was said to be at work on "El retablo de Maese Pedro," attempting to set music to an episode in "Don Quixote." He has written a Fantasia for pianoforte. His "Seguidilla" was sung in Boston by Mme. Eva Gauthier, March 21, 1920.

* Sung here by Mme. Eva Gauthier, March 21, 1920.—P. H.

† "Lillian Grenville" (Katharine Goertner), born in New York on December 23, 1884, educated at a convent in Montreal, went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906. Having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge" and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

‡ This opera in two acts and four scenes was heard at a public rehearsal at the Opera-Comique, Paris, on December 30, 1913. Paul Milliet translated Carlos Fernandez Shaw's libretto. The opera was warmly praised by the critics, Salud, Mme. Carré; La Grand'mère, Mlle. Brohly; Carmela, Mlle. Syril; Paco, Francell; L'Oncle Sarvaor, Vieuille. Ruhlmann conducted. One of the critics said that de Valla had been in Spain a pupil of Albeniz. The opera at this theatre was performed publicly for the first time on January 6, 1914. There were eight performances that season.—P. H.

§ Fragments from "El Amor Brujo" ("Love, the Wizard"), "Danza del fin del dia" for pianoforte and a song for low voice, "Cancion del amor dolido," have been published. An orchestral suite from the ballet was announced in London for November 23, 1921.

## Overture to "Phèdre" . . . Jules Emile Frédéric Massenet

(Born at Montaud, near Saint-Étienne [Loire], France, on May 12, 1842; died at Paris, August 14, 1912.)

At the beginning of the musical season of 1873–74 Jules Pasdeloup, conductor of the Concerts Populaires in Paris, asked three French composers to write, each of them, a symphonic overture. The overtures would be played, he said, on successive Sundays. The composers were Bizet, Massenet, and Guiraud.

Bizet's "Patrie" was performed on February 15, 1874; Massenet's "Phèdre" on February 22, 1874; Guiraud's "Concert Overture," afterwards entitled "Artewelde," on the Sunday following.

Massenet took for a motto these lines from Racine's "Phèdre"*:—

> Ce n'est plus une ardeur dans mes veines cachée,
> C'est Vénus tout entière à sa proie attachée.

For a performance of Racine's tragedy at the Odéon, Paris, December 8, 1900, † Massenet wrote music for the action and entr'actes designed to sum up the situation of the preceding act and to prepare the spectator for the act to follow:—

Entr'acte of Act II., Thésée in the Shades; that of Act III., *a*, Sacrifice and Offering, in a pontifical manner, *b*, Athenean March written in the ancient style; that of Act IV., Prayer to Neptune; that of Act V., Hippolyte and Aricie, an idyl, sung by clarinet and English horn, and repeated by solo violin [Jacques Thibaud]. The music was praised; the action on the stage condemned. There were six performances that month. Edouard Colonne conducted the orchestra.

The score, dedicated to Joseph Dupont, calls for these instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, and strings.

When this overture was performed in Chicago in 1905, Mr. Hubbard Harris, then the editor of the Programme Books, supplied the following argument, without stating, as Mr. Borowski, the present and admirable editor of the Chicago Orchestra Programme Books, says, whether Massenet was responsible for it:—

"The composition follows in a general way Racine's tragedy of the same name. After the portentous opening we hear the ill-fated queen, overwhelmed at the thought of, and bewailing, her unlawful passion (clarinet). The duet in the oboes suggests the scene between Phèdre and Œnone. The tragic motive breaks in again, and changes into an *Allegro appassionato* (Hippolytus chafing under his restraint, and on the point of leaving for Mycenæ). Phèdre and Hippolytus meet; the passionate declaration of love follows (given to the violins in unison), and then the storm breaks over us. Neptune redeems his vow to Theseus. Hippolytus, encountering the monster cast up by the rising sea, is dragged to his death by the frightened steeds. Again we hear the wailing melody of the beginning, and the declaration of undying love; the turbulent episode of the first part is repeated and the overture closes with the tragic motive of the opening."

Massenet used some of the material of this overture in his opera "Ariane."

*Produced at the Hôtel de Bourgogne on January 1, 1677. New Year's Day was not then celebrated in France, but theatres were closed on December 24 and 25. Marie Desmares de Champmeslé took the part of Phèdre. Rachel took the part of Phèdre in Racine's tragedy at the Boston Theatre, October 23, 1855.

† Thésée, M. de Max; Hippolyte, M. Vargas; Phèdre, Mlle. Dauphin; Aricie, Mlle. Franquet; Thèramène, M. A. Lambert; Panope, M. Taldy; Œnone, Mlle. Even; Ismènè, Mlle. Béryl.

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# THIRD MATINEE

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## AT 2.30

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## PROGRAMME

Mozart . . . . Symphony in D major (Köchel No. 385)

I. Allegro con spirito.
II. Andante.
III. Menuetto.
IV. Presto.

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Rachmaninoff . . "Die Toteninsel'' ("The Island of the Dead") Symphonic Poem for Full Orchestra, to the picture by Arnold Böcklin, Op. 29

Milhaud . . . . . Second Orchestral Suite
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I. Ouverture.
II. Pastorale.
III. Nocturne.

Borodin . . . . Polovtsian Dances from "Prince Igor''

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There will be an intermission of ten minutes after the symphony

## Symphony in D major (Köchel, No. 385).

### Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This symphony was composed by Mozart at Vienna in July–August 1782. His father Leopold asked him to write music for some festival occasion at the house of Sigmund Haffner,* the rich merchant and burgomaster at Salzburg, who has been characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart.

In July, 1782, Mozart, writing to his father, told him how busy he was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If not, you must take it from the 'Haffner music' (which is not at all known)." The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony.

Mozart wrote the symphony in less than a fortnight and sent a movement, when it was ready, to his father. At first the work was in the form of a serenade; a march was the introductory movement, there were two minuets, and apparently at first flutes and clarinets were not employed. On July 20 Mozart wrote asking how it were possible for him to compose the symphony. On August 7 he wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first allegro must go in a fiery manner; the last as fast as possible."

The symphony was performed at a concert given by Mozart in Vienna, March 22, 1783. When Mozart received the manuscript from his father he expressed himself as "surprised" with it. He cut out the march and one of the minuets and afterwards added flutes and clarinets. The concert was a brilliant affair. The emperor was pres-

* In Jahn's "Mozart" (4 vols., 1856–59) the name is spelled "Hafner."

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ent and greatly pleased. It was his custom to send money in advance when he went to a concert. He sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. The programme was a long one, composed wholly of music by Mozart.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. In the trio of the Minuet there is a slight reminiscence of an aria from Mozart's "La finta giardiniera," written for the Carnival of 1775 at Munich.

"THE ISLAND OF THE DEAD," SYMPHONIC POEM, FOR FULL ORCHESTRA, TO THE PICTURE BY A. BÖCKLIN, OP. 29.

SERGEÏ VASSILIEVICH RACHMANINOFF

(Born at Onega in the government of Novgorod, April 1, 1873; now living in New York.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. The statement of Mr. Montagu-Nathan in his "Contemporary Russian Composers" (p. 163) that Rachmaninoff wrote this symphonic poem after his return from the United


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States is manifestly erroneous; nor is the composition a "symphonic suite."

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

Mr. Rachmaninoff has revised this symphonic poem, according to report, cutting out portions and changing the ending, and this version was performed at a concert of the Philharmonic Society in New York on October 27, 1921. The revised edition is used at this concert.

***

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead." This sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. He left this sketch for a time, and made a second which he at once painted. This was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence. When he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened at hearing a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886. A sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands,


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north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin. In prehistoric times they were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

SECOND ORCHESTRAL SUITE . . . . . DARIUS MILHAUD

(Born at Aix in Provence, September 4, 1892; living at Paris.)

This Suite is in five movements: I. Ouverture. II. Prélude et Fugue. III. Pastorale. IV. Nocturne. V. Finale. It was composed in 1919, and copyright was taken in 1921. The Suite, dedicated to the memory of Albéric Magnard, is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, four bassoons, four horns,




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SEASON 1921-1922

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Thursday Evening, February 2, 1922, at 8.15

Saturday Afternoon, February 4, 1922, at 2.30

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# BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

three trumpets, three trombones, bass tuba, kettledrums, bass drum, tambourine, cymbals, triangle, *fouet,** celesta, harp, and strings.

The first performance was at a Colonne concert in Paris on October 24, 1920, when Gabriel Pierné conducted. The music provoked hissing and howling, so that the police cleared the fauteuils of the balcony. There was also applause. M. René Brancour, reviewing the concert for the *Ménestrel,* wrote: "I was naturally in the first row of those protesting, and a zealous but very courteous inspector nearly delivered me into the secular arm charged with the expulsion of heretics. The brave intervention of my eminent colleague, M. Paul Souday, energetically asserting the indisputable right of a hearer to express his opinion, appeased the guardians of the peace." There was a second performance at the Colonne concerts on October 30, 1920. The occasion was less turbulent. In order that the audience might dilate with the proper emotion, the programme contained notes on "polytonie"—the reunion of chords or counterpoint in different tonalities. The writer explained that "in all periods of musical history, from Monteverdi to Debussy, novel chords had seemed to be exaggerated dissonances and that "Wagner and Bizet had not seemed to their first hearers less cacophonic." This led M. Pierre de Lapommeraye to say in his review of the concert: "The evocation of this reminder of great and impulsive errors of judgment on the part of the public—the reception of certain works of Berlioz might also have been mentioned—certainly made the audience of last Saturday more prudent."

This Suite is derived and revised from music written for Paul Claudel's "Protée" (1914). The poem portrays the hopeless love of the old man Protée for a young girl, "with touching pathos and lyric expression, intermingled here and there with a satiric strain, a mockery that assails the unfortunate lover on all sides, even from the birds of the air and the seals." Milhaud intended this play

* Wooden clappers to imitate the crack of a whip.

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It appears that Claudel demanded, "Music Nouveau-Cirque to illustrate the repast of the seals, a nocturnal Bacchanale made of silence (*sic*)."

"Milhaud wished to parody a classical fugue with the aid of trombones. The fugue begins in orthodox fashion, roughly gay, frankly amusing; then it grows complicated, faults become prominent as in Beckmesser's song; and then the boundary, which Wagner well observed, is passed and there is cacophony."

Milhaud entered the Paris Conservatory in 1909 and studied there until 1915: the violin with Berthelier, harmony with Leroux, counterpoint with Gedalge, and composition with Widor. In 1911 he was awarded a first accessit for violin-playing; in 1914–15 a first accessit for counterpoint. "In 1915 he obtained a prize for composition by his sonata for two violins and pianoforte." Was this prize the first accessit? He spent the years 1917 and 1918 in Rio de Janeiro as attaché to the French Legation. Claudel accompanied him.

Returning to France in 1919 he formed with Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre—she had taken a first prize in harmony at the Paris Conservatory as early as 1913—the now famous "Groupe des Six." He also associated with artists and literary men,—Cocteau, poet and essayist; Dufy, painter; Golschmann, who conducts orchestral concerts. They met at a restaurant in the Place de la Madeleine and resolved to war against conservatism and the traditions; yet "these so-called Radicals would spend hours discussing the beauties that might be found even in such classical composers as Mendelssohn."


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## Polovtsian Dances from "Prince Igor," Act II, No. 17.

### Alexander Porphyrievich Borodin

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

These dances form the final of the second act (No. 8 in the opera is a dance of young Polovtsian girls following a girls' chorus). With some of these dances, choral song is joined. In the Introduction, the oboe supported by harp and violoncellos (*pizz.*), plays the melody of the women's chorus. Then follows a "dance of savage men," Allegro vivo, with a lively tune for clarinet with which the former song is joined. General dance, Allegro. Dance of prisoners; dance of little boys alternating with dance of men with chorus. "Dance of young girls with undulating movements"—with a return of the song heard at the beginning; slow dance of young girls and rapid dance of little boys; dance of these boys alternating with dance of men accompanied by a chorus; general dance, Allegro con spirito with chorus.

The orchestral part of this finale is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass trombone, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, Glockenspiel, harp, and strings.

* * *

The opera "Prince Igor" in a prologue and four acts, left unfinished by Borodin, completed by Rimsky-Korsakoff and Glazounoff, was produced at Petrograd, November 4, 1890. The chief singers were Mmes. Olguina and Slawina and Messrs. Melnikoff, Wassileff, Ougrinowitch, and Stravinsky.* The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915.

* Fedor Ignatizvich Stravinsky, the father of Igor Stravinsky, the celebrated composer.

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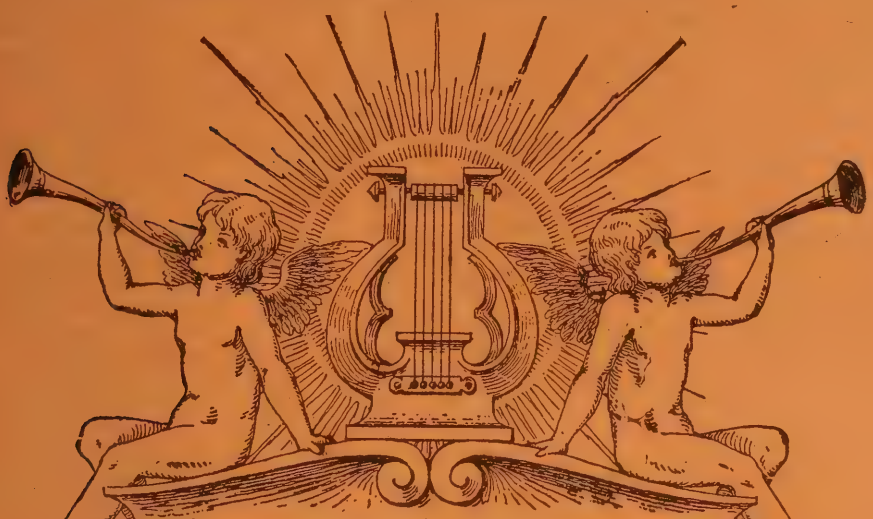
Change from printed programme

Instead of "La Valse" by Ravel

Schönberg's "Radiant Night" was played.

CARNEGIE HALL . . . . NEW YORK

Thursday Evening, February 2, at 8.15
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## Programmes of the

## FOURTH CONCERT

THURSDAY EVENING, FEBRUARY 2, at 8.15

AND THE

## FOURTH MATINEE

SATURDAY AFTERNOON, FEBRUARY 4, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

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|---|---|---|---|
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| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
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| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
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## FOURTH CONCERT

## THURSDAY EVENING, FEBRUARY 2

## AT 8.15

## PROGRAMME

Szymanovski . . . . . Symphony No. 2

(First time in New York)

I. Allegro moderato.
II. Tema con variazione

Tema
Var. 1. Lento.
Var. 2. Lento mesto.
Var. 3. Scherzando Vivace.
Var. 4. Tempo di Gavotte.
Var. 5. Tempo di Minuetto.
Finale: Introduzione e Fuga.

Franck . . . Symphonic Piece from the Symphonic Poem "La Rédemption"

Casella . Orchestral Excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)" Choregraphic Comedy

a. Ronde d'Enfants (Act I).
b. Barcarolle; Sarabande (Act II).
A voice: LAURA LITTLEFIELD, Soprano
c. Pas des Vieilles Dames (Act I).
d. Nocturne; Danse Finale (Act I).

Weber . . . . . Overture to "Oberon"

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## Symphony No. 2, B-flat major, Op. 19 . . Karol Szymanovski

(Born as Timoschkova, Kiev, in 1883; now sojourning in New York)

According to Mr. Lazare Saminsky, this symphony was composed in 1911. It was produced at Warsaw under the leadership of Georg Fitelberg, and was afterwards played in Vienna, Berlin, Leipsic, Munich, and other cities.

"The form of the symphony in general plan and in details is quite unusual. There are two parts: the first an Allegro moderato; the second a Theme with Variations. The symphony is to be played without pauses. The two chief themes of the Allegro are: the one vigorous and manly; the other episodic and womanly. The development in the first part is energetic and concise, as is the reprise where the two themes afford many happy contrapuntal combinations. The Theme of the second portion is of a dreamy sombre nature. This Theme and the first three variations are in the place of an Adagio; the fourth, fifth, and sixth variations are in dance form (scherzo, gavotte, and minuet). A short introduction follows; then a Fugue based on five themes which replaces the Finale."

The symphony is scored for three flutes (the third interchangeable with piccolo), three oboes (the third interchangeable with English horn), three clarinets (the third interchangable with bass clarinet), three bassoons (the third interchangeable with double-bassoon), six horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, two harps, sixteen first violins, fourteen second violins, ten violas, eight violoncellos, eight double-basses.

I. Allegro moderato—grazioso, B-flat major.

II. Theme, lento, B-flat major, for strings.

Variation 1. L' istesso tempo.
Variation 2. L'istesso tempo, mesto molto expressivo.
Variation 3. Andante con moto, dolcissimo.
Variation 4. Scherzando, molto vivace.
Variation 5. Tempo di Gavotte, vivace giocoso.
Variation 6. Tempo di minuetto, andantino dolcissimo.
Variation 7. Largo maestoso.

Introduzi one, Vivace e capriccioso.

Fuga (Finale), Allegro moderato, ma molto energico.

The third and seventh Variations are omitted at this concert.

Mr. Szymanovski after a course at the gymnasium studied music with Siegmund Noskovski.* He pursued his studies later in Berlin, but by himself. He has composed two operas ("Hagith" has been produced at Warsaw); two symphonies—one in F minor, one in B-flat major; a symphonic poem "The Song of the Night," performed at Berlin, Leipsic, Vienna, and in London (led by Albert

Coates, October 24, 1921); a Concert Overture; a Sonata in A major, Op. 21; pianoforte pieces; Preludes, Op. 1; Variations, Op. 3 and 10; Sonata in C minor, Op. 8; Sonata in A major, Op. 21; Études; Masques, Metopes; a violin sonata in D minor, Op. 9; Romance in D major, Op. 23; Mythes ("La Fontaine d'Arethuse," "Narcisse," "Dryades et Pan"); Paraphrase on three of Paganini's Caprices; songs, Op. 7, 11, 17, 22.

SYMPHONIC PIECE FROM "THE REDEMPTION," A SYMPHONY-POEM IN THREE PARTS . . . . . CÉSAR FRANCK

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

This Symphonic Piece, "Morceau Symphonique," was composed in 1873–74. It was performed probably for the first time at a concert of the Société Nationale, Paris, February 13, 1874. It was performed later at the Cirque d'Hiver, Paris, March 19, 1876. It was afterwards rewritten and played at a concert of the Opéra, Paris, November 17, 1895. It was performed by the Philadelphia Orchestra at Philadelphia at the concerts of December 14 and 15, 1906, and at New York by the New York Symphony Orchestra, December 15, 1906.

The score in the edition for voice and two pianofortes bears this motto: "The ages pass. The joy of the world which is transformed and made radiant by the words of Christ."

This piece, however, was not composed for the first version of "The Redemption," and the orchestral piece for which it was substituted was not played at the first performance of the work in 1873.

Franck began work on "The Beatitudes" in 1869. The Prologue and the First Beatitude were completed in 1870, and were orchestrated during the bombardment of Paris. Franck then left his work to compose the music of "The Redemption." The first version was written in 1871–72. The text of the poem, philosophical rather than religious, was written by Édouard Blau (1836–1906), one of the librettists of Massenet's "Le Cid" and "Werther," of de la Nux's "Zaïre," of "La Jacquerie" by Lalo-Coquard, of Joncières' "Chevalier Jean," of Diaz's "La Coupe du Roi du Thulé"; the librettist of Lalo's "Roi d'Ys," Godard's "Dante," Dubois' "Paradise Lost," and of a few operettas. It has been stated that the poem of "The Redemption" was first offered to Massenet, who could see nothing in it for him; that Franck accepted it because "he believed in that which was in it."

As soon as Franck had received Blau's poem he applied himself with such zeal that he finished his task in about six months. There are two versions of "The Redemption," and they are very dissimilar. "If the second contains the fine chorus and the admirable symphonic intermezzo, now in the repertory of all the concert orchestras, which are not in the first version, nevertheless it must be said that the first was evidently the better one in the general arrangement of the composition, which was established on a wholly new plan, one that could have been conceived and realized only by Franck.

"This new Morceau Symphonique is in D major, and its poetic meaning is less complex than that of the one preceding, for its aim is to express only 'the joy of the world which is changed and made radiant by the words of Christ.' It therefore remains tonal, and there is no reason for a dramatic modification of the colors by an advance into darkness, as in the first version. This is why Franck, wishing, however, to depict the state of humanity returning to pagan doubt, thought to add, as a counterpart, the chorus in D minor, which in this second version precedes the plaintive chorus of angels, and already presages a new manner of writing."

The Symphonic Piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones. ophicleide, kettledrums, and strings.

Maestoso poco lento, D major, 4-4. The chief constituent elements are the motive to which d'Indy has already alluded, which is announced by the clarinet, repeated by flute and oboe, and then developed by the strings; an energetic phrase, given to the trombones, "which seems," as M. Étienne Destranges says, "the affirmation of a *Credo*"; a recollection of the Noël in the first part of "The Redemption"—"Devant la loi nouvelle"; the return and the development by different instruments of the first motif; the reappearance of the Archangel's air, at first pianissimo for the clarinet and then arriving through a crescendo to an impressive fortissimo; and at last the affirmative trombone phrase and a final use of the Noël chorus.

SYMPHONIC EXCERPTS FROM "LE COUVENT SUR L'EAU" (IL CONVENTO VENEZIANO) . . . . . ALFREDO CASELLA

(Born at Turin, Italy, on July 25, 1883; his home is Rome; he spends much time in Paris; but he is now in the United States.)

Extracts from this "Comédie Chorégraphique" with the scenario by J. L. Vaudoyer were first performed at a Concert Pierre Monteux, given under the auspices of the Société Française des Amis de la Musique in the Salle du Casino de Paris, on April 26, 1914. The programme was as follows: Rimsky-Korsakoff, "Scheherazade"; Louis Vuillemin, Dances from "Sylla"* (first performance in concert); Mahler, Ode to Dead Children (sung by Mme. Maria Freund); Casella, Suite from the ballet "Venise—Le Couvent sur

l'Eau" (first performance); Stravinsky, "Le Sacre du Printemps." Mr. Casella conducted his Suite. The other compositions were conducted by Mr. Monteux.

This ballet was written in 1911 for Diaghileff's Ballet Russe, but it has never been performed. The performance at Mr. Monteux's concert was from manuscript. The programme stated that the ballet in two acts is an evocation of the Venice of the eighteenth century in the form of a choreographic comedy. The scenario relates the sufferings of two young lovers whose inhuman parents wished to separate. Terpsichore took the lovers under her protection and at last united them. The programme described the movements as follows:—

"I. Festival March. Entrance of the crowd into the grand hall of the convent where the abbess is giving a magnificent festival in honor of the Grand Turk.

"II. Rondo of Children. Joyous divertissements of little dancing pupils of an old ballet-master at the beginning of the second act.

"III. The Barcarolle, sung by a soprano (she takes the part of Consuelo in the ballet), and the Saraband, a noble dance, are two episodes of the grand festival in the second scene.

"IV. A Tender Minuet. This minuet is danced by the young lovers to a tender theme.

"V. Nocturne and Final Dance (Act I). Here Lélio, the young lover, from whom his beloved has been taken, gives way to melancholy in a moonlit park. One sees Terpsichore, surrounded by six nymphs, descend from a fresco of Tiepolo, comfort Lélio, dance, and disappear in the enchanted night.

"This score is derived from the same musical conception as that of the Suite in C major performed last year* at a Lamoureux Concert. It presents the same peculiarities of style, the same qualities of lightness, clarity, and vivacity, after the manner of Scarlatti, with certain attempts at delicate archaism."

When this Suite was published by Ricordi in 1919, the movements were thus arranged and entitled:—

I. Tempo di Marcia, Un poco grave (Allegro). Act II.

II. Ronde des Enfants, Allegro molto vivace. Act I.

III. Barcarolle.—Con moto, molto appassionato, Andantino tranquillo, quasi barcarola.—Sarabande, grave e nobile. Act II.

IV. Pas des Vieilles Dames, Allegretto molto moderato e ridicolo. Act I.†

V. Nocturne.—Lento molto, sogrando, dolcissimo; Danse, molto vivace, grazioso e leggiero.

In the Dance of Old Ladies, the air "Amaryllis," known as "the favorite air of Louis XIII.," is introduced.

The score calls for four flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum,

*March 9, 1913.—Ed.

† The composer has indicated for performance "a dry and stilted manner."

tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, celesta, mandoline, two harps, a soprano voice (no words are sung), and the usual strings.

The score is dedicated "À mon cher ami Pierre Monteux."

This Suite was played at a Colonne-Lamoureux Concert, Paris, on December 17, 1916.

The "Ronde des Enfants," "Pas des Vieilles Dames," "Nocturne," and "Danse Finale" were performed by the Symphony Society in New York, Walter Damrosch conductor, on December 5, 1920. The "Pas des Vieilles Dames" then gave so much pleasure that it was played a second time. When the Barcarolle and the Saraband were performed by the same orchestra, February 3, 1921, the wordless soprano part was sung by Henrietta Conrad.

* * *

Mr. Casella appeared for the first time in America as a pianist at a concert in Philadelphia of the Philadelphia Orchestra, October 28, 1921, when he played Mozart's Concerto in D minor. At this concert his "Pagine di Guerra" were performed.

At a concert of the Philadelphia Orchestra in New York on November 1, 1921, he played Franck's Symphonic Variations. His "A Notte alta" for piano and orchestra was then performed for the first time. His first recital in New York was on November 8, 1921. His program included Beethoven's Sonata, Op. 31, No. 2; five of Debussy's Preludes; four unfamiliar pieces by Scarlatti; Franck's Prelude, Chorale, and Fugue; pieces by Malipiero and Albeniz; and his own "Eleven Children's Pieces," then played for the first time in America.

## Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.

A new version prepared by the royal conductor Josef Schlar and the librettist Josef Lauff was brought out at Wiesbaden in May, 1900, as one of festal performances in which William Hohenzollern took special interest. For an account of the revision see the *Monthly Musical Record* (London), July 1, 1900.

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## SATURDAY AFTERNOON, FEBRUARY 4

## AT 2.30

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## PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

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Ravel . . . . . "La Valse" Choregraphic Poem
(First time in New York)

d'Indy . . . . Symphonic Variations, "Istar," Op. 42

Svendsen . "The Carnival in Paris," Episode for Full Orchesta, Op. 9

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There will be an intermission of ten minutes after the symphony

## Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustav Petter of Vienna, and was analyzed by Nottebohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for the pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte

* See the Thayer-Krehbiel "Life of Beethoven," Vol. ii., pp. 151, 152.

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was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek; "Ha! ha! ha! I was


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not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practice them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

* * *

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted. The other orchestral numbers were the overture to "The Magic Flute" and Weber's "Jubilee" overture. Signora Castellon sang "Quando quell' non quell' unico" from Alessandro Nini's* opera, "Ida della Torre" (produced in 1837), and "Regnava nel silenzo" from "Lucia di Lammermoor."

* * *

See what commentators have found in this Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Dr. Iken of Bremen saw in it a

* Nini, born at Fano on November 1, 1805, died chapel master of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Petrograd. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.


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political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Oulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression

* Mr. Alexander Siloti, the Russian pianist and conductor, now in this country,—his second visit,—contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

* * *

First performances: London, June 9, 1817; Paris, fragments in 1821, the whole, March 1, 1829; Petrograd, March 6, 1840; Moscow, December 28, 1860; Madrid, April, 1866; Rome, 1874.

Isadora Duncan "danced" the symphony at the Trocadéro, Paris, in 1904; at the Metropolitan Opera House, New York, November 6, 1908. She "danced and interpreted" the second, third, and fourth movements of the symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

## "The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living near Paris.)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,*

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.




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two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Mr. Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

***

This waltz recalls a famous page of De Quincey*:—

"From all which the reader may comprehend, if he should not happen experimentally to have felt, that a spectacle of young men and women *flowing* through the mazes of an intricate dance under a full volume of music, taken with all the circumstantial adjuncts of such a scene in rich men's halls—the blaze of lights and jewels, the life, the motion, the sea-like undulation of heads, the interweaving of the figures, the ανακυκλησις or self-revolving, both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion—that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of philosophic melancholy to which the human spirit is open. The reason is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sound, its hours of golden youth, and the interminable revolutions of ages hurrying after ages, and one generation treading upon the

* "Autobiography," pp. 198, 199, vol. i., Edinburgh edition of 1889.

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Saturday Afternoon, March 18, 1922, at 2.30

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# BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

flying footsteps of another; whilst all the while the overruling music attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life—of life culminating and in ascent—yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions. The effect of the music is to place the mind in a state of elective attraction for everything in harmony with its own prevailing key."

## Symphonic Variations, "Istar," Op. 42 . . . . . Vincent d'Indy

(Born in Paris on March 27, 1852; still living there.)

This composition was first brought out in Brussels, and led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago, led by Theodore Thomas on April 23, 1898.

The variations—the work is practically a symphonic poem—are scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, triangle, two harps, and strings. They are dedicated to the Orchestral Society of the Ysaye Concerts.

Verses, printed on a fly-leaf of the score from the "Épopée d'Izdubar" were translated as follows by William Foster Apthorp:—

Toward the immutable land Istar, daughter of Sin,* bent her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence there is no return.

. . . . . .

At the first gate, the warder stripped her; he took the high tiara from her head.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

* *Sin* is probably another name for *Anu*.—W. F. A.

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At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

. . . . . .

Istar, daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the Son of Life, her young lover.

The last five lines are not in the original Babylonian poem. They are an invention of the French translator, and wholly contradictory to the ending of the original. Furthermore, this story of Istar or Ishtar's descent to the "land of No-Return" has nothing to do with the epic poem of Izdubar, or Gilgamesh.

*
* *

The variations begin très lent, F minor, 4-4, with a sombre motive (first horn). The violas and clarinets, accompanied by wood-wind instruments in syncopated rhythm, answer with a second motive, and there is a modulation to F major. The variations, as Mr. Apthorp says, have one wholly original peculiarity: "The theme is not given out simply at the beginning, neither is it heard in its entirety until the last variation, in which it is sung by various groups of instruments in unison and octaves, and worked up later in full harmony. Each one of the variations represents one of the seven stages of Istar's being disrobed at the gates of the 'immutable land,' until in the last she stands forth in the full splendor of nudity. The composition is so free as to resent technical analysis; but by following the poem, and noting the garment or ornament taken off, the listener can appreciate the composer's poetic or picturesque suggestiveness in his music."

Mr. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text "Pro Musica" for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. "In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments." The master went on to remark: "A great modern composer, Mr. Vincent d'Indy, has reversed the customary process in his symphonic poem 'Istar.' He by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated." The speaker found this happy definition for such a musical work,—"an inductive symphony."


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## "The Carnival at Paris," Episode for Full Orchestra, Op. 9

### Johan Svendsen

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, June 14, 1911.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for violoncello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic concert, Mr. Listemann conductor, October 24, 1879.

There is a pianoforte arrangement for two hands by Vassili Sapellnikoff and one for four hands by Alois Reckendorf.

*It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.


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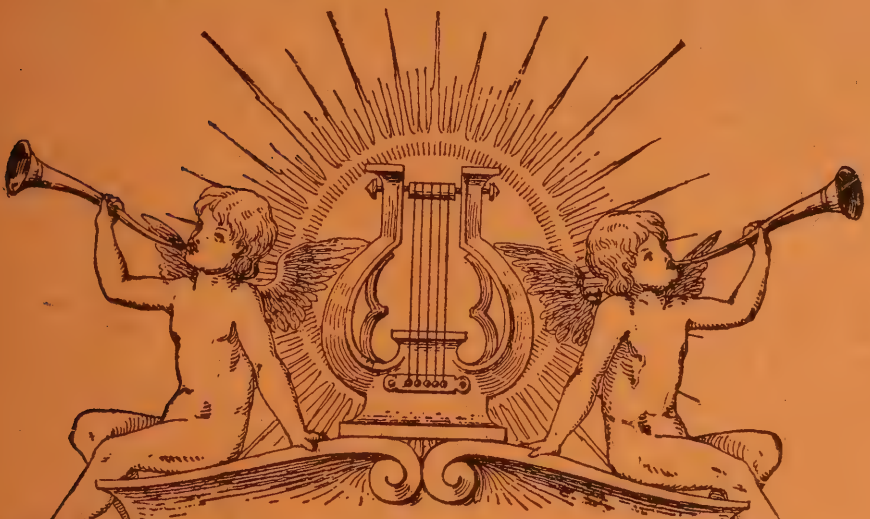
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1921-1922

# PROGRAMME



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FORTY-FIRST SEASON, 1921-1922

# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programmes of the

## FIFTH CONCERT

THURSDAY EVENING, MARCH 16, at 8.15

AND THE

## FIFTH MATINEE

SATURDAY AFTERNOON, MARCH 18, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## FIFTH CONCERT

## THURSDAY EVENING, MARCH 16

## AT 8.15

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## PROGRAMME

Schubert . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Bach . . Air from the Cantata "Mein liebsten Jesus ist verloren"

Bach . . Air, "Nimm Mich Du zu eigen hin," from the Cantata, "Sie werden aus Saba alle kommen"

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Loeffler . . . . . Irish Fantasies for Voice and Orchestra

a. The Host of the Air.
b. The Fiddler of Dooney.
c. Caitilin Ni Vallachain.

Rimsky-Korsakov . "La Grande Pâque Russe" ("The Russian Easter") Overture on Themes of the Russian Church, Op. 36.

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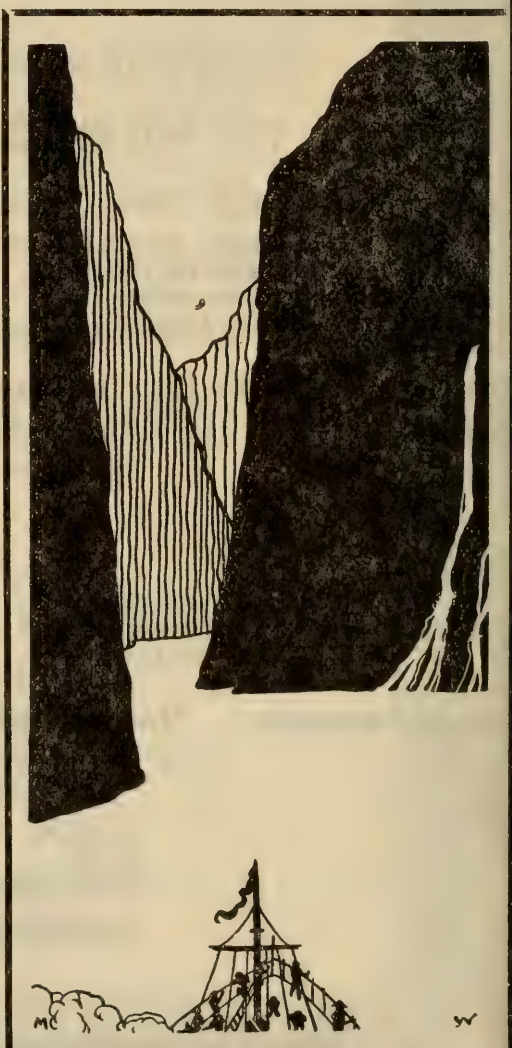
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## Symphony in C major, No. 7 . . . . . Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 he composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio, "Miriams Siegesgesang"; the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163 and the Mass in E-flat. On November 14 he took to his bed. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard the work; but was it performed at a concert of the Gesellchaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829?* It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854. The first performance at a Philharmonic concert was on March 14, 1857.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old minuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

"MEIN LIEBSTER JESUS IST VERLOREN" ("LOST IS MY DEAR JESUS") FROM THE SIMILARLY ENTITLED CANTATA; AND "NIMM MICH DIR ZU EIGEN HIN" ("TAKE FOR YOUR VERY OWN"), FROM THE CANTATA "SIE WERDEN AUS SABA ALLE KOMMEN" ("ALL THEY FROM SHEBA SHALL COME"*) . . . . . JOHANN SEBASTIAN BACH.

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

"MEIN LIEBSTER JESUS IST VERLOREN"

The cantata "Lost is my dear Jesus" is for the first Sunday after Epiphany. It is attributed to January 9, 1724, St Thomas's Church, Leipsic.

My dear Jesus is lost. O word that with it brings despair! O sword that pierces the soul! O thunder-word for my ears!

The accompaniment is for violins, viola, and continuo.†

* * *

"NIMM MICH DIR ZU EIGEN HIN"

The cantata "All they from Sheba shall come" is for the Feast of the Epiphany. It is attributed to January 6, 1724, St. Thomas's Church, Leipsic.

Take Thou from me as Thy very own my heart as a gift. All that I am, all that I say, do, and think, shall, my Saviour, be devoted solely to Thy service.

The accompaniment is scored for two flutes, two horns, two oboi di caccia, violins, viola, and continuo. In Germany, Bach's oboe di caccia was practically an English-horn part. In writing for it

* Isaiah lx. 6.

† "Continuo," or "basso continuo," was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

Bach set down the actual sound required in the alto clef on the third line. Some regret that this instrument is now confounded with the English horn: "for whereas the latter is essentially an oboe lower through a fifth, the real oboe di caccia (hunting oboe) is a bassoon raised a fourth. It therefore carries upward the bass tone of the latter, rather than depresses the essentially treble quality of the oboe." It is obvious from Bach's practice that he looks on it as a tenor and not as an alto voice.

## "The Host of the Air," "The Fiddler of Dooney," and Caitilinni-Holahan," being Nos. 2, 3, and 5 from "Five Irish Fantasies for Voice and Orchestra . . . Charles Martin Loeffler

(Born at Mühlhausen-i-R., Alsace, January 30, 1861; now living at Medfield, Mass.)

Mr. Loeffler in 1907 composed "The Wind Among the Reeds," for voice and pianoforte, being two poems by W. B. Yeats—"The Hosting of the Sidhe" and "The Host of the Air." These songs were published in 1908. They were sung for the first time by David Bispham in Jordan Hall, Boston, on October 13, 1909.

The "Five Irish Fantasies" include, besides the songs already named, "The Hosting of the Sidhe" and "The Ballad of the Fox Hunter."

### "The Host of the Air."

(Poem by W. B. Yeats*)

O'Driscoll drove with a song
The wild duck and the drake
From the tall and the tufted reeds
Of the drear Heart Lake.

And he saw how the reeds grew dark
At the coming of night tide,
And dreamed of the long dim hair
Of Bridget his bride.

He heard while he sang and dreamed
A piper piping away,
And never was piping so sad,
And never was piping so gay.

And he saw young men and young girls
Who danced on a level place,
And Bridget his bride among them,
With a sad and a gay face.

The dancers crowded about him,
And many a sweet thing said,
And a young man brought him red wine,
And a young girl white bread.

But Bridget drew him away by the sleeve
Away from the merry bands,
To old men playing at cards
With a twinkling of ancient hands.

The bread and the wine had a doom,
For these are the host of the air;
He sat and played in a dream
Of her long dim hair.

He played with the merry old men
And thought not of evil chance,
Until one bore Bridget his bride
Away from the merry dance.

He bore her away in his arms,
The handsomest young man there,
And his neck and his breast and his arms
Were drowned in her long dim hair.

O'Driscoll scattered the cards
And out of his dream awoke:
Old men and young men and young girls
Were gone like a drifting smoke.

But he heard high up in the air
A piper piping away,
And never was piping so sad,
And never was piping so gay.

* From "The Wind among the Reeds," by permission of the publishers, John Lane Company, New York.

The poet Yeats added these sentences to his verses: "Dr. Joyce says, 'Of all the different kinds of goblins . . . air demons were most dreaded by the people. They lived among clouds, and mists, and rocks, and hated the human race with the utmost malignity.' A very old Arann charm, which contains the words 'Send God, by his strength, between us and the host of the Sidhe, between us and the host of the air,' seems also to distinguish among them. They are said to steal brides just after their marriage, and sometimes in a blast of wind."

See other notes about the Sidhe in Yeats's "Wind among the Reeds"; Yeats's poem "The Wanderings of Oisin"; the Rev. Michael P. Mahon's "Ireland's Fairy Lore." Arnold Bax's symphonic poem "In the Fairy Hills" was played in Boston at a concert of the Boston Symphony Orchestra, on December 17, 1920.

The accompaniment of Mr. Loeffler's Fantasie is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, a cymbal, antique cymbals, triangle, celesta, harp, and the usual strings.

THE FIDDLER OF DOONEY

(Poem by W. B. Yeats)

When I play on my fiddle in Dooney,
  Folks dance like a wave on the sea;
My cousin is priest in Kilvarnet,
  My brother in Moharabuile.

I passed my brother and cousin,
  They read in their books of prayer;
I read in my books of songs,
  I bought at the Sligo fair.

When we come at the end of time
  To Peter sitting in state,
He will smile on the three old spirits,
  But call me first through the gate;

For the good are always the merry,
  Save by an evil chance,
And the merry love the fiddle
  And the merry love to dance;

And when the folks there spy me
  They will all come up to me
With, "Here is the fiddler of Dooney!"
  And dance like a wave of the sea.

The accompaniment is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, xylophone, celesta, harp.

THE SONG OF CAITILIN-NI-HOLAHAN*

(Poem by W. Hefernan, the Blind)

How tossed, how lost with all hopes crossed we have been!
Our gold is gone; gear have we none, as all have seen.

* Caitilin-ni-Uallachain, a name by which Ireland was allegorically known, is spelled Kathaleen-ny-Houlahan in James Clarence Mangan's poem thus entitled; Cathleen Ni Houlihan in Yeats's one-act play produced at St Teresa's Hall, Dublin, on April 3, 1902, with Maude Gonne as Cathleen.

But ships shall brave the Ocean's wave, and morn shall dawn
On Eire green, on Caitilin-ni-Holahan.

Let none believe this lovely Eve outworn or old.
Fair is her form; her blood is warm; her heart is bold.
Her songful voice that makes rejoice hearts grief hath gnawn,
Prove her own queen, our Caitilin-ni-Holahan.

We will not bear the chains we wear, not bear them long,
We seem bereaven, but mighty Heav'n will make us strong.
The God who led through Ocean Red all Israel on
Will aid our queen, our Caitilin-ni-Holahan.

O Virgin pure! our true and sure defence thou art!
Pray thou thy Son to help us on in hand and heart!
O Virgin pure! pray thou thy Son!
Our Prince, our Light, shall banish night, then beameth Dawn.
Then shall be seen our Caitilin-ni-Holahan.

Our priests are as one man imploring Christ,
Our bards are songful, and their gloom dispelled.
Our souls are hopeful, our hearts have not fear
When we think of our Caitilin-ni-Holahan.

So morn shall dawn on Eire green, on Caitilin-ni-Holahan,
The God who led through Ocean Red all Israel on
Will aid our queen, our Caitilin-ni-Holahan.

The accompaniment is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three kettledrums, two snare drums, bass drum, cymbals, (bells), celesta, two harps, and the usual strings. The song bears the date, October, 1920.

## "La Grande Pâque Russe" ("The Russian Easter"); Overture on Themes of the Russian Church, Op. 36.

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakov wrote this overture in 1888. It was not published until 1890.

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20-12; second violins, 18-10; violas, 14-8; violoncellos, 12-8; double-basses, 10-6.

A programme in Russian and French is printed on a fly-leaf of the score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written

* This date is given in the catalogue of Belaïeff, the Russian publishing-house. One or two music lexicons give May 21.

by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy. Rimsky-Korsakov's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

Let God arise, let his enemies be scattered:
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away:
As wax melteth before the fire,
So let the wicked perish at the presence of God.—*Psalm LXVII.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and annoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away) for it was very great. And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted; ye seek Jesus of Nazareth, which was crucified: he is risen.— St. Mark xvi.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit!" sing the choirs of Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.

The overture begins with an Introduction (Lento mystico, D minor, 5-2 time) in which a melody of the Russian Church is given to the wood-wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato, D minor, 2-2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted to the violins (two of them in *altissimo* play harmonics) against repeated chords in the woodwind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. "Note the imitation of a deep-toned bell in the gong." There is a church-like return of the second theme in the wood-wind, and then a recitative, Maestoso, for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme re-appears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When the overture was played in 1897 Mr. Apthorp wrote: "As far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather than of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term sonatina. Upon the whole the development is very free."

# List of Works performed at the Evening Concerts during the Season of 1921-1922

BACH
- Air from the Cantata "Mein liebster Jesus ist verloren" — V. March 16
  Soloist, JOHN MCCORMACK
- Air, "Nimm mich Dir zu eigen hin," from the Cantata "Sie werden aus Saba alle kommen" — V. March 16
  Soloist, JOHN MCCORMACK

BEETHOVEN
- Symphony No. 3, in E-flat major, "Eroica," Op. 55 — I. November 3
- Overture to "Leonore" No. 3, Op. 72 — II. December 1

BRAHMS
- Variations on a Theme by Haydn, Op. 56a — III. January 5

CASELLA
- Orchestral Excerpts from "Le Couvent sur l'Eau (Il Convento Veneziano)," Choregraphic Comedy — IV. February 2
  A Voice—LAURA LITTLEFIELD, Soprano

DEBUSSY
- Nocturnes
  - I. Nuages
  - II. Fêtes — I. November 3

DE FALLA
- Three Dances from the Ballet "El Sombrero de Tres Picos" ("The Three-cornered Hat")
  - I. The Neighbors
  - II. Dance of the Miller
  - III. Finale Dance — III. January 5

FRANCK
- Symphonic Piece from the Symphonic Poem "La Rédemption" — IV. February 2

HANDEL
- Concerto in F major for Strings and Two Wind Orchestras — III. January 5

LOEFFLER
- Irish Fantasies for Voice and Orchestra
  - *a.* The Host of the Air
  - *b.* The Fiddler of Dooney
  - *c.* Caitilin-ni-Holahan — V. March 16
  Soloist, JOHN MCCORMACK

MASSENET
- Overture to "Phèdre" — III. January 5

RIMSKY-KORSAKOV
- "Sadko," a Tone Picture, Op. 5 — I. November 5
- "Night on Mount Triglaff," Act III. of the Opera-Ballet "Mlada" arranged in concert form — III. January 5
- "La Grande Pâque Russe" ("The Russian Easter"), Overture on Themes of the Russian Church, Op. 36 — V. March 16

SCHOENBERG
- "Verklärte Nacht" ("Radiant Night"), Sextet, Opus 4, arranged for String Orchestra — II. December 1

SCHUBERT
- Symphony in C major, No. 7 — V. March 16

SIBELIUS
- Symphony No. 2, in D major, Op. 43 — II. December 1

STRAUSS
- "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20 — I. November 3

SZYMANOVSKI
- Symphony No. 2 — IV. February 2

WEBER
- "Invitation to the Dance" (arranged for Orchestra by Felix Weingartner) — II. December 1
- Overture to "Oberon" — IV. February 2

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# FIFTH MATINEE

## SATURDAY AFTERNOON, MARCH 18

## AT 2.30

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## PROGRAMME

Debussy . . . "Iberia": "Images" for Orchestra, No. 2

I. "Par les rues et par les chemins" ("In the Streets and By-ways")
II. "Les parfums de la nuit" ("The fragrance of the night")
III. "Le matin d'un jour de fête" ("The morning of a festal day")

Schreker . . . . . Prelude to a Drama

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Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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There will be an intermission of ten minutes before the symphony

## "Ibéria": "Images" pour Orchestre, No. 2.

Claude Achille Debussy*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." According to M. Daniel Chennevière, "Ibéria" was composed in 1907; "Rondes de Printemps" in 1909, and "Gigues" was not completed until 1912.

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pelléastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."


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"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans un rhythme alerte mais précis).

II. "Les parfums de la nuit" ("The odorous night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a festal day"). Dans un rhythme de marche lointaine, alerte et joyeuse.

## Prelude to a Drama for Full Orchestra . Franz Schreker

(Born at Monaco, March 23, 1878; now living. *)

"Vorspiel zu einem Drama," composed in 1913, published in 1914, was performed for the first time on February 8, 1914, at a concert of the Vienna Philharmonic Orchestra led by Felix Weingartner. The Prelude is dedicated to that orchestra and Weingartner.

The score calls for these instruments: four flutes (the fourth interchangeable with piccolo), three oboes, English horn, four clarinets in A (the fourth interchangeable with clarinet in E-flat), bass clarinet, two bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, a set of four kettledrums (two drummers), side drums, cymbals, bass drum with cymbals, triangle, tambourine, castanets, Glockenspiel, xylophone, tam-tam, deep bells (E, B, G-sharp, C-sharp, B-flat, F, E-flat, F-sharp, A), celesta (two if possible), two harps (doubled if possible), pianoforte, twenty first violins, twenty second violins, sixteen violas, twelve violoncellos, ten double-basses.

* In 1914 Schreker was professor of composition at the Imperial Academy of Music, Vienna. In 1920, he was made director of the Berlin Conservatory.


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For the first performance in Vienna, the composer prepared an elaborate analysis. This analysis would be unintelligible if it were reprinted here without the illustrations in notation. The broad and expressive theme of the Introduction (Langsam) is for violas, violoncellos, and bass clarinet. The main body of the Prelude Allegro vivace (con spirito, 12-8) brings in first two transition motives. The first chief theme is for horns, second violins and violas. In the first treatment of this theme is what Schreker describes as "a burlesque episode." The second chief theme is marked "With brutal passion; rubato after the Italian manner." There is a "side theme" for first violins which is related to a theme in the Introduction.

Schreker, born of Austrian parents, studied music in Vienna with Robert Fuchs. In 1911 he founded and became the conductor of the Vienna Philharmonic chorus. In 1912 he was appointed teacher of composition at the Imperial Academy of Music in Vienna. As a composer he has been hotly discussed. His admirers have been as enthusiastic as his opponents have been bitter. He first attracted attention by his Psalm 116 for chorus and orchestra which was produced in Vienna at a Gesellschaft Concert in 1901. The catalogue of his more important works is as follows:—

STAGE WORKS: Opera, "Der ferne Klang" (Frankfort, 1912); "Das Spielwerk und die Prinzessin" (Vienna, 1913*); "Die Gezeichneten" (Frankfort, 1918); "Der Schatzgräber."† Pantomimes: "Der Geburtstag der Infanten" (after Oscar Wilde); "Panstänzen"; "Der Wind." He has written texts for "Der rote Tod" and "Irrelohe." In the summer of 1920 it was announced that he was writing music for Max Reinhardt's production of "Faust" in Berlin.

ORCHESTRAL: Overture, "Ekkehard," Op. 2. Suite for full orchestra; Intermezzo for string orchestra; Sinfonietta and "Nachtstücke" for orchestra; Chamber symphony.

VOCAL: "Schwanengesang" for eight-voice chorus and orchestra, Op. 11; at least forty songs.

No doubt this list is incomplete.

* Revised, it was produced at Munich in 1920.

† "Der Schatzgräber" has been performed in several cities: at Leipsic in November, 1920.




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# List of Works performed at the Afternoon Concerts during the Season of 1921-1922

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| | |
|---|---|
| **Beethoven** | |
| Symphony in A major, No. 7, Op. 92 | IV. February 4 |
| **Berlioz** | |
| Overture, "The Roman Carnival," Op. 9 | I. November 5 |
| **Borodin** | |
| Polovtsian Dances from "Prince Igor" | III. January 7 |
| **Brahms** | |
| Symphony No. 3 in F major, Op. 90 | I. November 5 |
| Tragic Overture, Op. 81 | II. December 3 |
| Symphony No. 1, in C minor, Op. 68 | V. March 18 |
| **Debussy** | |
| "Iberia": "Images" for Orchestra, No. 2 | V. March 18 |
| **d'Indy** | |
| Symphonic Variations, "Istar," Op. 42 | IV. February 4 |
| **Franck** | |
| Organ Chorale No. 2, B minor (arranged for Orchestra and Organ by Wallace Goodrich) | I. November 5 |
| Symphony in D minor | II. December 3 |
| **Liadov** | |
| Three Pieces for Orchestra | |
| I. "Baba-Yaga" | |
| II. "The Enchanted Lake" | |
| III. "Kikimora" | II. December 3 |
| **Milhaud** | |
| Second Orchestral Suite | |
| I. Ouverture | |
| II. Pastorale | |
| III. Nocturne | III. January 7 |
| **Mozart** | |
| Symphony in D major (Köchel, No. 504) | III. January 7 |
| **Rachmaninov** | |
| "Die Toteninsel" ("The Island of the Dead"), Symphonic Poem for Full Orchestra, to the picture by Arnold Böcklin, Op. 29 | III. January 7 |
| **Ravel** | |
| Orchestral Fragments from "Daphnis et Chloé," Ballet in One Act | II. December 3 |
| **Schoenberg** | |
| "Verklärte Nacht" ("Radiant Night"), String Sextet, Op. 4, (arranged for String Orchestra) | IV. February 4 |
| **Schreker** | |
| Prelude to a Drama | V. March 18 |
| **Schubert** | |
| Incidental Music to "Rosamunde" | |
| I. Ballet No. 1 | |
| II. Entr'acte No. 2 | |
| III. Ballet No. 2 | I. November 5 |
| **Svendsen** | |
| "The Carnival in Paris," Episode for Full Orchestra, Op. 9 | IV. February 4 |

The *Berliner Tageblatt* in February, 1921, quoted Schreker as Director of the Berlin Conservatory, deploring the economic situation which affected the pupils and forced one of them to compose dances at 1,500 marks a piece. Schreker "gave him his choice between fox-trots and fugues."

## Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds


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significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the


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Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine * horn; the movement was finished on the Island of Rügen.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)


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performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first Beethoven, but the one composed by Mozart, which is know as the 'Jupiter.'"

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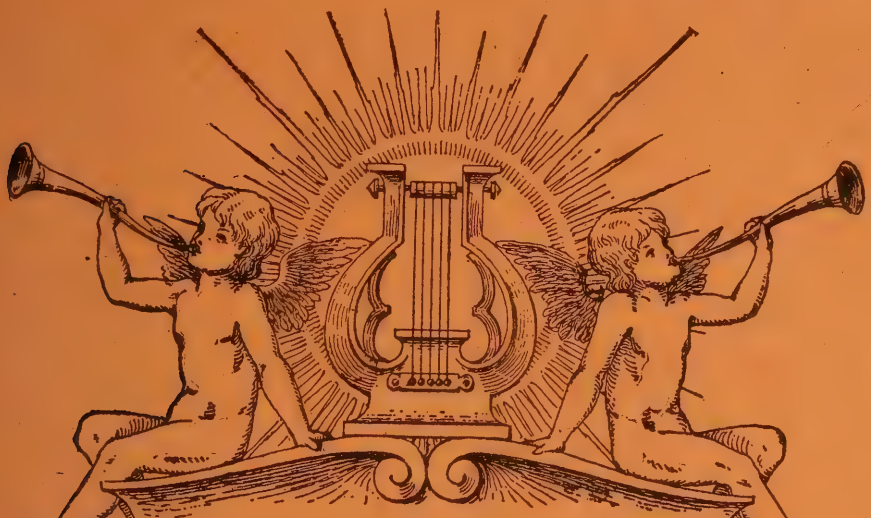
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Brahms . . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco Allegretto
IV. Allegro

---

Tschaikowsky . . . . Concerto in D major for Violin, Op. 35

I. Allegro moderato
II. Canzonetta: Andante
III. Finale: Allegro vivacissimo

Strauss . "Don Juan," Tone Poem (after Nicolaus Lenau), Op. 20

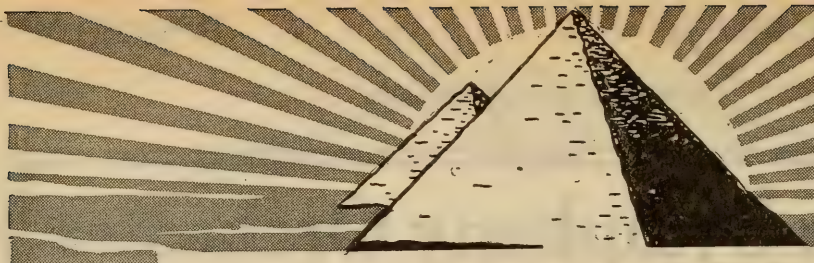
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## Symphony No. 3, in F major, Op. 90 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic Concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first perform-

* Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.


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ance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before

* In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

† Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.


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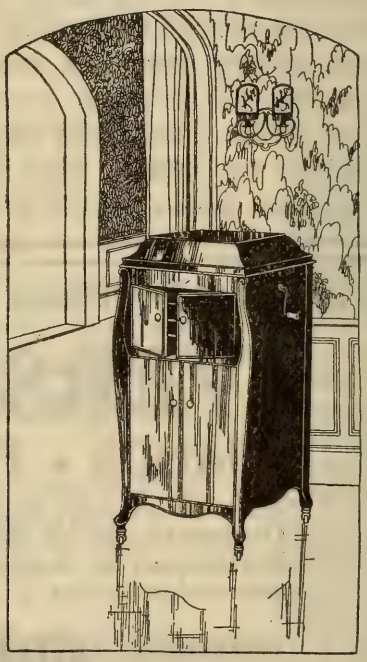
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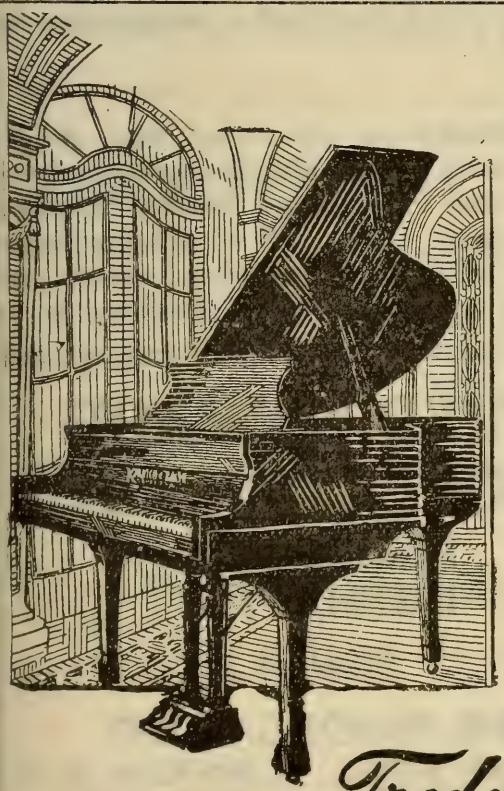


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the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

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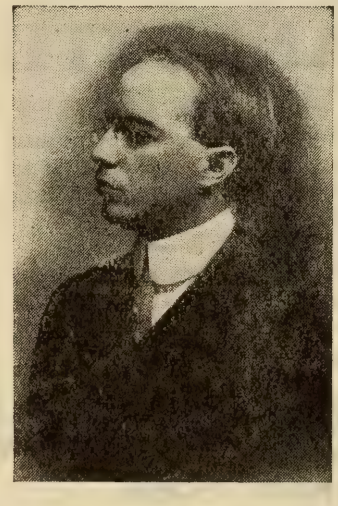
chestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the keyword was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

* * *

Those who delight in savage attacks on celebrated men should read Hugo Wolf's article on "Concerts of the Meiningen Symphony Orchestra," dated November 30, 1884. See Hugo Wolf's "Musikalische Kritiken," pages 109–111 (Leipsic, 1911). Wolf acknowledged that the Third Symphony was in part an excellent work—for Brahms, who was wholly lacking in originality. "Brahms is an

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epigone of Schumann and Mendelssohn and, as such, exercises on the development of music history about the same influence as the late Robert Volkmann did; that is, he has just as little importance for music history as Volkmann, and also no influence. He [Brahms] is an excellent musician who knows his counterpoint. To him ideas come now good and fine, now wretched, now already well known, and often ideas do not come at all. Brahms is like an isolated *emigré* of the French Revolution, and, truly, he resembles the two *emigrés* sketched in a characteristic manner by Grabbe in his drama 'Napoleon': 'What coat-tails, what old-fashioned behavior and opinions, what ghosts out of the good old-fashioned and most stupid period! They know absolutely nothing of the Revolution and its bloody years; but they have remained, as sometimes the mountain stream subsides and the grass remains and perhaps therefore considers itself stronger than the floods which even still pour over it and tear apart the shores. They have not stirred a straw's length from themselves and their proud madness.' Schumann, Chopin, Berlioz, Liszt, the leaders of the revolutionary musical movement after Beethoven (in which period Schumann himself hoped for a Messiah and indeed in—Brahms!) have gone over our symphonic composer and not left a trace." Then Wolf drew a comical but bitter picture of Brahms returning home like a long absent ghost and finding spider webs in the deserted house. Music paper all yellow, an inkstand choked with dust, and a rusted pen excite his attention. He sits down and thinks and thinks and thinks in vain. At last he recalls the good old time, now toothless,


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SOLOIST

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Piano

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wrinkled, shaky, squeaking and chattering like an old woman. "At last he grasps the pen. What he writes are, on my honor, notes, a mass of notes. These notes are now stuffed according to the rules into the good old form, and that which comes out of them is—a symphony."

The object of music, said Athenæus, is to promote affability and arouse a gentleman-like joy.

## Concerto in D major, for Violin, Op. 35 . . Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started to work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky—and thereby hangs a tale—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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## "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause."

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

Don Juan (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

Don Juan (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

Don Juan (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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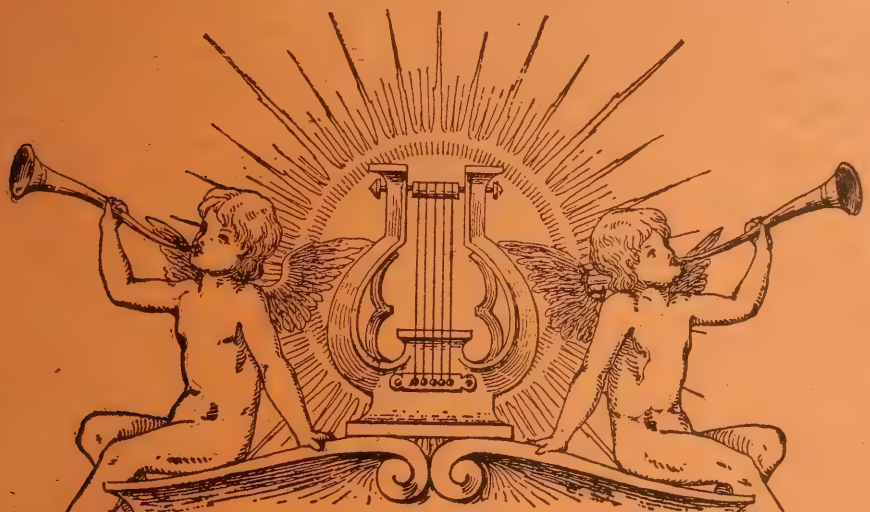
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INCORPORATED

FORTY-FIRST SEASON 1921-1922

# PROGRAMME



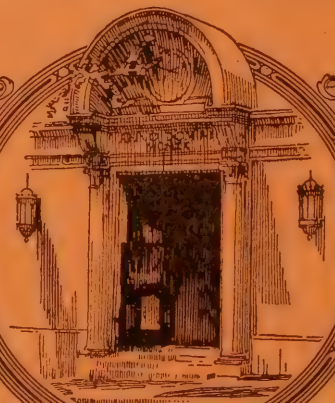
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FORTY-FIRST SEASON, 1921-1922

# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme of the

# SECOND CONCERT

FRIDAY EVENING, DECEMBER 2, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## PERSONNEL

### Violins.

| | | | |
|---|---|---|---|
| Burgin, R. | Hoffmann, J. | Gerardi, A. | Hamilton, V. |
| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## SECOND CONCERT

## FRIDAY EVENING, DECEMBER 2

## AT 8.15

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## PROGRAMME

Tschaikowsky . . . . Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

---

Brahms . . . . . Tragic Overture, Op. 81

Liszt . . Concerto, E-flat major, No. 1, for Pianoforte and Orchestra

Ravel . . . . Orchestral Fragments from "Daphnis et Chloé," Ballet in one act.

Lever du Jour—Pantomime—Danse Générale

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## Symphony in F minor, No. 4, Op. 36 . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "Â mon meilleur ami" ("To my best friend").

This best friend was the widow Nadejda Filaretovna von Meck.

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tschaikowsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail,


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that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the


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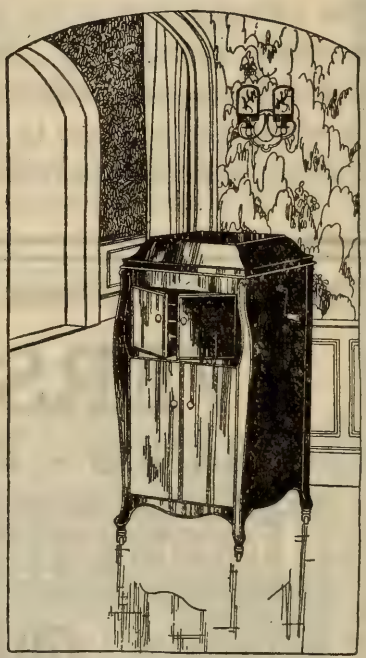
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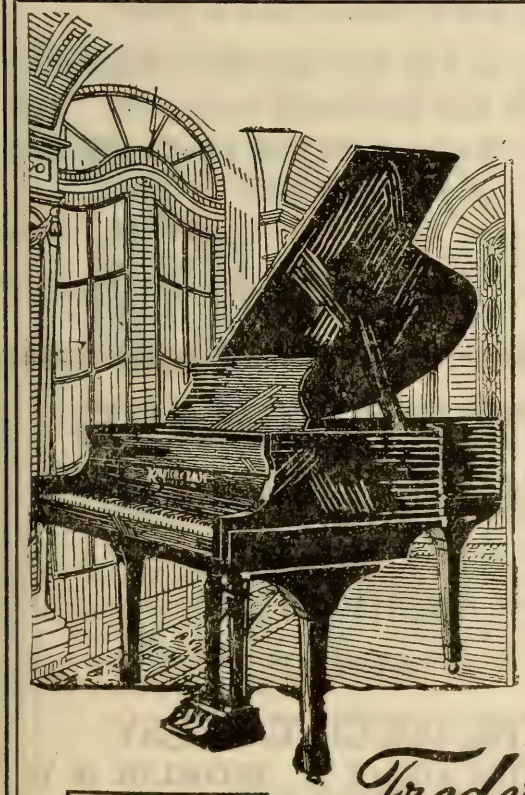


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young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

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The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tschaikowsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

## "Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880*; it was published in 1881.

The overture has been characterized as "a tragedy not of actual

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."




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happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.*

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities, which an inexorable fate has imposed on him, leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters says: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the

*See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).


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unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

## Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was completed probably in 1848 or 1849 from sketches made in the early forties. According to a letter of Hans von Bülow, the concerto was completed in June, 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar, at a court concert in the hall of the Grand Duke's palace during the Berlioz week, February 17, 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The score and the edition for two pianofortes were published in May, 1857; the orchestral parts in June, 1872.

## "Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living in or near Paris.)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The suite has been performed in New York at concerts of the Symphony Society of New York, Walter Damrosch conductor.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

***

The scenario of the ballet was derived by Michael Fokine from the

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

† John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

***

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe. Mr. Monteux conducted.

At the performances in London the unseen choruses were omitted. This irritated Mr. Ravel, who wrote a sour letter of protest to the *Daily Telegraph* of London. Mr. Diaghilew replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs Elysées. Ravel wrote a second letter. The correspondence was published in full in the Programme Book of the Boston Symphony Orchestra, December 14–15, 1917.

The ballet is now in the repertory of the Opéra, Paris.

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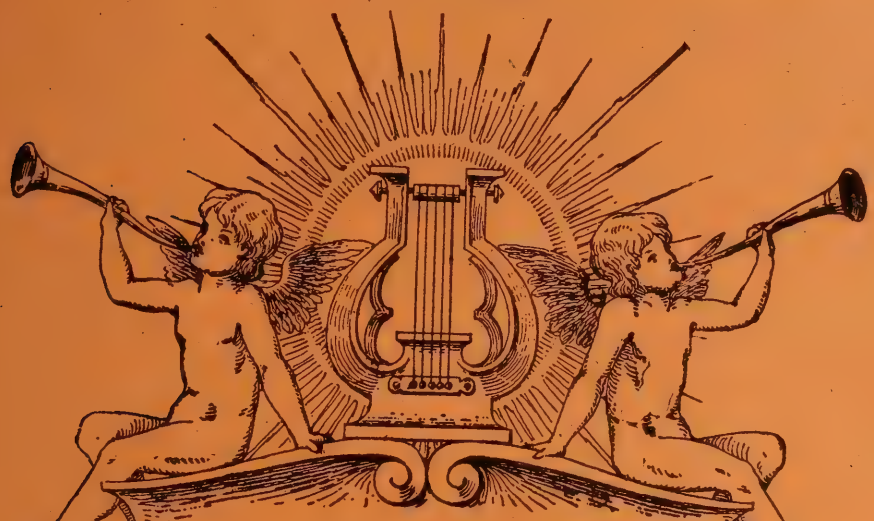
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INCORPORATED

PIERRE MONTEUX, Conductor

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FRIDAY EVENING, JANUARY 6, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

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## FRIDAY EVENING, JANUARY 6

## AT 8.15

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## PROGRAMME

Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

---

Svendsen . . "Carnival in Paris," Episode for Orchestra, Op. 9

Bach . . Cantata for solo voice: "Begone, ye gloomy shadows"

Mozart . . . . . Recitative and Rondo from the Opera "La Clemenza di Tito"

Rimsky-Korsakoff . "Night on Mount Triglaff," Act III of the Opera Ballet "Mlada," arranged in concert form

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## Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.


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return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

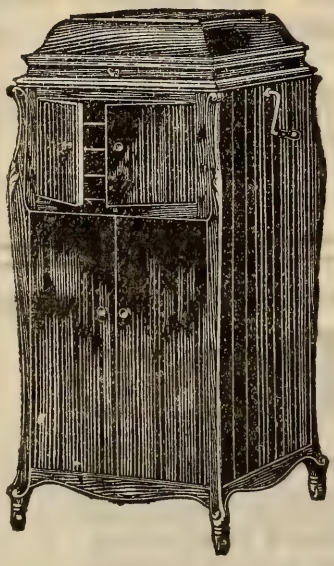
## "The Carnival at Paris," Episode for Full Orchestra, Op. 9

Johan Svendsen

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, June 14, 1911.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for violoncello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his in-

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timate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic concert, Mr. Listemann conductor, October 24, 1879.

There is a pianoforte arrangement for two hands by Vassili Sapellnikoff and one for four hands by Alois Reckendorf.

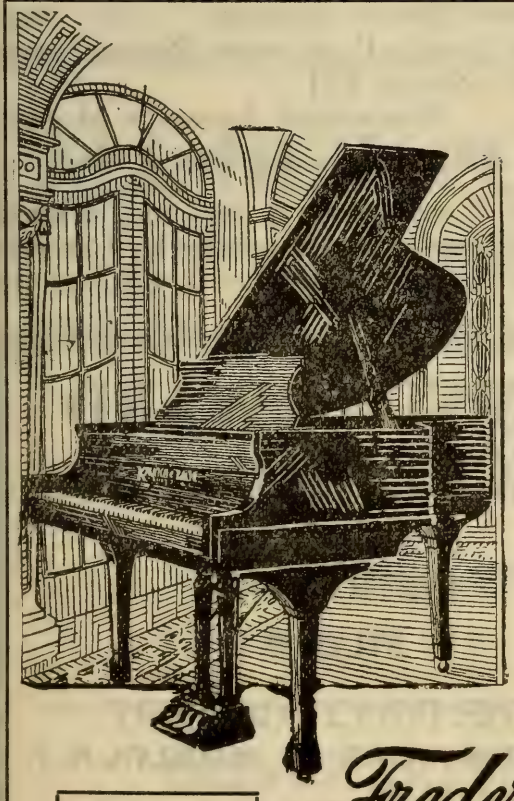
### Cantata, "Now begone, ye Gloomy Shadows"

Johann Sebastian Bach.

(Born at Eisenach on March 21, 1685; died at Leipsic, July 28, 1750.)

The cantata for soprano voice "Weichet nur, betrübte Schatten" is found in an old manuscript of 1730 by Johannes Ringk. The manuscript bears these words: "Cantata à voce sola, 'Weichet nur, betrübte Schat-

*It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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ten.' 1 oboe, 2 violini, 1 viola, Canto et Fondamentum di J. S. Bach." It is supposed that the cantata was written for some joyous occasion, perhaps a wedding, during Bach's sojourn at Cöthen (1718–23). The cantata has nine numbers of recitative and solo, opening with the aria above named and ending with a Gavotte for soprano and quartet. The second aria, "Phœbus eilt," has a theme that appears in the finale of Bach's sixth sonata for clavier and violin.

This cantata with the words translated by Mary H. Flint and W. H. Humiston was performed under Mr. Humiston's direction at a Bach Evening of the MacDowell Club, New York, on April 22, 1921. Mr. Humiston worked out the "Continuo" ("Fondamentum"), but the score was as Bach left it except that the Continuo was prepared, not extemporized. The cantata is in G major—Adagio—Andante, 4-4.

Weichet nur, betrübte Schatten,
Frost und Winde geht zur ruh'.
Florens lust will der Brust
Nichts als frohes Glück verstallen
Denn sie träget Blumen zu.

Begone, ye gloomy shadows!
Frost and winds now go to rest.
Spring is here, bringing cheer,
Over fields and over meadows;
All the earth with flowers is drest.

## Recitative "Now, Vitellia, the Hour Strikes!" and Aria "Never shall Hymen adorn my Life's Path with Roses" from "La Clemenza di Tito," Act II., Scene VII

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"La Clemenza di Tito," or "Titus," *opera seria* in two acts, original Italian text based on the like-named libretto of Metastasio by Caterino Mazzola, was performed for the first time on September 6, 1791, at the




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coronation festivities of the Emperor Leopold II. The singers were Mmes. Marchetti, Fantozzi, and Antonini; Mmes Bedini and Perini (taking two male parts); and Messrs. Baglione and Campi. This recitative and air are sung by Vitellia in the second act:—

Recitative—Now, Vitellia, the hour strikes, the serious hour of the great trial.
Hast thou the courage to see how he ends his life who swore fidelity to thee?
Sextus loves thee, more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face?
Ah, wherever I might be I should see Sextus.
The breezes, the rocks would discover my secret to my husband.
I will acknowledge my guilt at his feet; I will lessen my Sextus' crime, even if I cannot save him, by my own undoing.
So vanish, proud hope, vanish forever.
Aria—Never shall Hymen adorn my life's path with roses, with fragrant myrtle.
Already I see dungeons open horribly, already see torments of death draw near.

Woe to me, wretched one! what terror! Ah, what will be my lot?
He who sees what I suffer will surely take pity on me.*

The recitative begins in D minor, and ends in B-flat major. It is accompanied by strings. The air begins with a short larghetto in F major, 3-8, which is followed by an allegro in F major, 4-4, in rondo

*Translation from the German by William Foster Apthorp.


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form. The accompaniment is scored for flute, two oboes, basset-horn* solo, two horns, and strings.

The librettist, Caterino Mazzola, was a Venetian, a friend of da Ponte. He was appointed Court Poet at Dresden in 1782. One of his duties was to provide librettos for operas and cantatas. Metastasio's libretto in three acts was written in 1734, and Caldara was the first to set it to music, for the birthday festival of Charles VI., at Vienna, 1734.

This opera was ordered by the Estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance.

The story is practically the same, with change of characters, as that of Corneille's "Cinna; ou, la Clémence d'Auguste" (1639). Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde." Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the truth to Titus, who abandons his purpose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

Zelter wrote to Goethe: "Such a Titus, who is in love with every woman who wishes to kill him, is yet to be born."

This text was set to music by many besides Caldara and Mozart,—Leo, Hasse, Wagenseil, Pampani, Perez, Gluck, Adolfati, Jommelli, Cocchi, Naumann, Bernasconi, Anfossi, Sarti, Holzbauer, Guglielmi, Apell, Ottani, Niccolini, Galuppi, Grua, Mazzoni.

* * *

The part of Vitellia was created by Maria Marchetti. She was born at Naples in 1767, sang in Italian cities, married the tenor Fantozzi in 1786, and went to Germany in 1791. She was engaged by the Royal Theatre, Berlin, in 1792, and was paid the first year 3,000 thalers and 100 louis d'or for travelling expenses. There she stayed until 1805. She sang afterward in concert at Berlin, and went to Petrograd. Her voice ranged from C below the staff to C on the second leger line above

* The basset-horn, or corno di bassetto, is an alto clarinet in F, a fifth below the clarinet in C. Its downward compass is prolonged to the extent of a major third. The tone is rich and sombre. The instrument is now practically obsolete, though the alto clarinet in E-flat used in military bands resembles it. Mozart employed the corno di bassetto in this opera, "The Magic Flute," "Figaro," "Die Entführung," and in his Requiem; Beethoven introduced it in his ballet of "Prometheus"; Vogel used it; and Mendelssohn wrote for it, though not in his orchestral works. There is a dispute about the origin of the name. The story that has prevailed is that the basset-horn was invented in Passau in 1770 or 1777, and improved by Lotz, of Presburg, in 1782. The Oxford English Dictionary says that "basset-horn" is a translation of the French *cor de basette*, Italian *corno di bassetto;* and "bassetto," which in English means a small bass viol, is an Italian diminutive of "basso." Lavoix, in his "Histoire de l'Instrumentation," says that the inventor's name at Passau was Horn, that the instrument was named after him, and by a queer translation the "basset Horn" became in French the "cor de basset" and in Italian "corno di bassetto." Iwan Muller took the instrument and turned it into an alto clarinet, and Simiot and Sax made further improvements. The instrument at concerts is usually replaced by a clarinet. The basset-horn was used by Frederick S. Converse in his opera, "The Pipe of Desire," produced in Jordan Hall January 31, 1906. Joseph Holbrooke employs it in his overture to "Children of Don."

the staff, but her tones were equal, of sombre richness, and they were under control. She did not dazzle in bravura, but moved by charm of expression in song and action. She was of heroic stature, with jet black hair and eyes, a handsome woman according to general report, yet some one in 1799 described her as "a caricature."

## "Night on the Mount Triglav (Three Peaks)," Third Act of the Opera-Ballet "Mlada" arranged for concert use (orchestra alone) . . . . Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

"Mlada," an opera-ballet, text by Gedeonov,† was produced at Petrograd in October, 1892, at the Maryensky Theatre. The part of Prince Mstivoy was taken by Feodor Stravinsky, the father of the composer Igor; that of the minstrel Linmir by Dolina. The shade of Mlada in the ballet was represented by Mme. Pepita; the shade of Cleopatra by Mme. Skorsiouka.

When "Night on the Mount Triglav" was performed at a concert of the Russian Symphony Society, Modest Altschuler, conductor, in Carnegie Hall, on November 19, 1904, the following translation of the argument which in the score is in Russian, French, and German, was printed on the programme:—

"The stage is filled with thick clouds. Darkness. The clouds gradually scatter, and finally completely vanish; Shooting stars. A clear, moonless night. A gorge by the Mount Triglav. The shadows of the deceased fly together from all sides, and start a fantastic round dance. The gorge is lit up by the rising full moon, in the rays of which the shadow of Princess Mlada appears, luring Yaromir on. Lightly she glides over the rocks and precipices, Yaromir keeping pace behind. The shadows of the deceased interrupt the round dance. Carried away by his passionate impulse, Yaromir attempts to approach Mlada. The latter's shadow vanishes, Yaromir disappearing in its wake. The moon grows ruddy. Subterranean thunder; the souls disappear in terror. Flight of night birds. Evil spirits, werwolves, spectres and witches appear; snakes and toads creep out from all rocks and gorges. The spirits of darkness play and dance. Out of the hellish round dance Chernobog

*This date is given in Belaïeff's catalogue. One or two music lexicons give May 21.

†The spelling "Guedeonov" also "Ghedeunov" is used by Calvocoressi (Life of Moussorgsky) and Habets (Life of Borodin).

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(the Black God) appears, in the guise of a he-goat, with his retinue. With an incantation he conjures up the souls of Yaromir and the Egyptian Queen Cleopatra. It is pitch dark. The stage is transformed into a gorgeous Egyptian hall. Queen Cleopatra, surrounded by dancers and female slaves, reclines upon a sumptuous couch of purple. Cleopatra passionately lures on Yaromir; the latter's soul grows animated; Mlada's shadow covers her face with her hands and weeps. A cock crows. Everything disappears in an instant. Darkness of night; peals of subterranean thunder are heard. Stillness. The clouds scatter little by little. Dawn of day begins to break. The southern slope of the Mount Triglav, all covered with woods. Yaromir is asleep. Nature awakens; leaves rustle and birds twitter. A ray of the rising sun falls on Yaromir. Full day."

The scenes are as follows:—

I. Night and Apparitions. Fantastical Rondo.

II. Mlada's shade and Yaromir.

III. Chernobog; Kaschtsey (the man-skeleton). Moréna. Sabbat of Infernal Spirits. Infernal Rondo.

IV. Apparition of Queen Cleopatra.

V. Change of scene. Morning, Yaromir alone.

The story is a wild and confused one. It tells of life among the Baltic Slavs of the ninth century. A powerful prince plots the downfall of Yaromir, a rival ruler, and so wishes him to wed his daughter Voislava. Yaromir is betrothed to Mlada. Voislava gives her a poisoned ring at the wedding, and afterwards invokes the infernal goddesses, for in that region pagan rites were still observed. Yaromir falls a victim to her charms, but at night in a vision learns that she was the cause of Mlada's death. The shade of Mlada bears Yaromir away with her. He kills Voislava. The goddess Lada unites the lovers.

The score calls for a huge orchestra. Four flutes (the second and third interchangeable with piccolos, the fourth with an alto flute), three oboes (the second and third interchangeable with English horns), three clarinets (second and third interchangeable with little clarinets, E-flat and D), bass clarinet, three bassoons (the third interchangeable with double-bassoon), six horns, three trumpets (changing to little trumpet and tromba alta), three trombones, tuba (contrabass tuba desirable), a set of four kettledrums, bass drum, snare drum, military drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, three harps, organ (behind the scenes) *ad lib.*, and strings. (On the stage, two flutes of Pan, wind instruments with little brass tubes played *glissando*, a lyre, and a little drum.)

It is said that this act was first played in concert at Moscow in 1903. Wassili Safonov was the conductor.

***

The history of "Mlada" is as singular as the libretto.

In the winter of 1871–72, Gedeonov, the director of the Russian Opera in Petrograd, himself a playwright, planned an opera-ballet, "Mlada." According to Habets, the ballet music was to be written by Ludwig Mincus; Borodin, Cui, Moussorgsky, and Rimsky-Korsakov were each to write the vocal music of an act; but from other statements made by him and from other statements, the four composers were not confined to vocal music.

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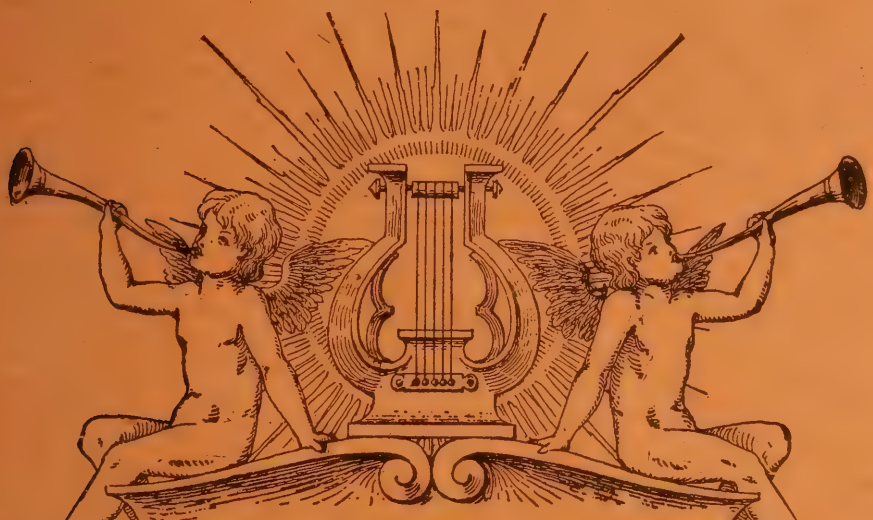
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

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## Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch-book that belonged to Gustav Petter of Vienna, and was analyzed by Nottebohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was

* See the Thayer-Krehbiel "Life of Beethoven," vol. ii., pp. 151, 152.


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completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

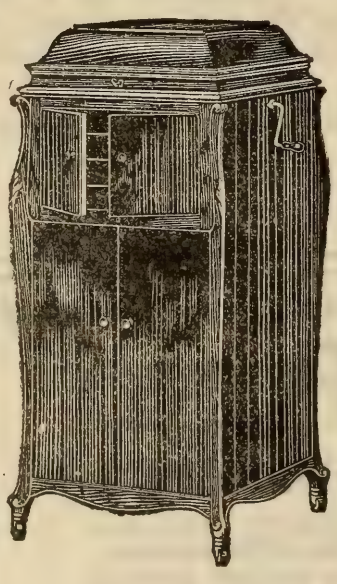
Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the Sonata in G major for the pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

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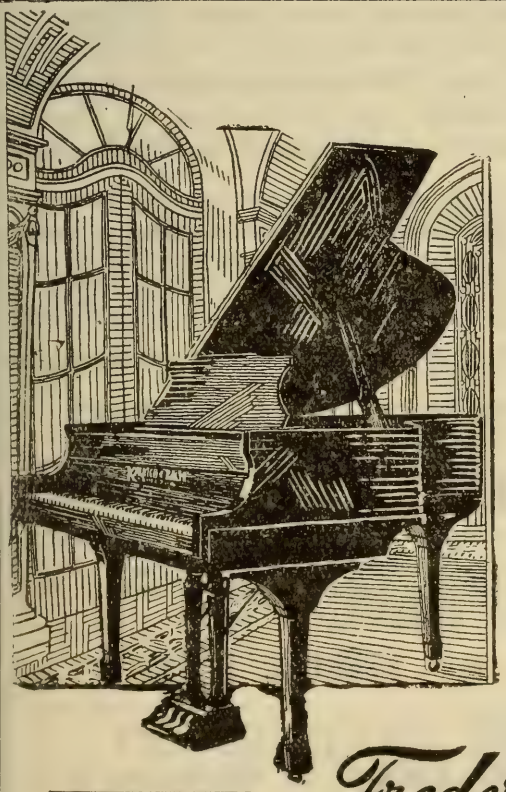
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The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek; "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria."

***

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted. The other orchestral numbers were the overture to "The Magic Flute" and Weber's "Jubilee" overture. Signora Castellon sang "Quando

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quell' uom quell' unico" from Alessandro Nini's* opera, "Ida della Torre" (produced in 1837), and "Regnava nel silenzio" from "Lucia di Lammermoor."

***

See what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after a fight; a feast of Bacchus or an orgy of the villagers after a wedding. Oulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

* Nini, born at Fano on November 1, 1805, died chapelmaster of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Petrograd. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.




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To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

1. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

* Mr. Alexander Siloti, the Russian pianist and conductor, now in this country,—his second visit,—contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.


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## Nocturnes Nos. 1, 2: Nuages; Fêtes . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished. It is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

"'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

## Concerto for Violoncello, in A minor, Op. 33.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; died in Algiers, December 16, 1921.)

This concerto was composed in 1872 and published in 1873. It was first played at a Paris Conservatory concert, January 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, February 17, 1876. Carl Bayrhoffer played it at a Boston Symphony Orhcestra concert, December 10, 1881; Mr. Schroeder played it November 19, 1898, January 10, 1903. Rudolph Krasselt played it November 21, 1903; Miss Elsa Ruegger on February 10, 1906; Heinrich Warnke on January 28, 1911; Joseph Malkin on December 24, 1915; Jean Bedetti on March 6, 1920.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the violon-

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865-71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898). "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

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cello. The orchestra develops it further against a counter-theme in the violoncello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the violoncello. There is only a short development. The working-out of the first theme is resumed, first in the violoncello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo instrument enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the violoncello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a Lamoureux concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and said that it was made for a virtuoso's holiday.

## Slavonic Dances, Op. 46, Nos. 3 and 1 . . . . Anton Dvořák

**(Born at Mühlhausen, Bohemia, on September 8, 1841; died at Prague, May 1, 1904.)**

Dvořák's "Slavonic Dances," Op. 46, were originally for the pianoforte (four hands). They were published in 1878 and brought him attention and success when he was despondent. The Dances (books three and four) for orchestra have the opus number 72.

No. 3. Poco allegro, A-flat major, 2-4.

No. 1. Presto, C major, 3-4.

No. 1 is scored for piccolo, flute, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrum, bass drum, cymbals, triangle, and the usual strings. For No. 3 a second flute is added.

*Hollmann, born at Maastricht, October 16, 1852, was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe. He visited the United States in 1892-93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, December 15, 22, 29, 1892, January 5, 1893. He was here as a member of Mme. Eames's concert company, December 9, 1905.

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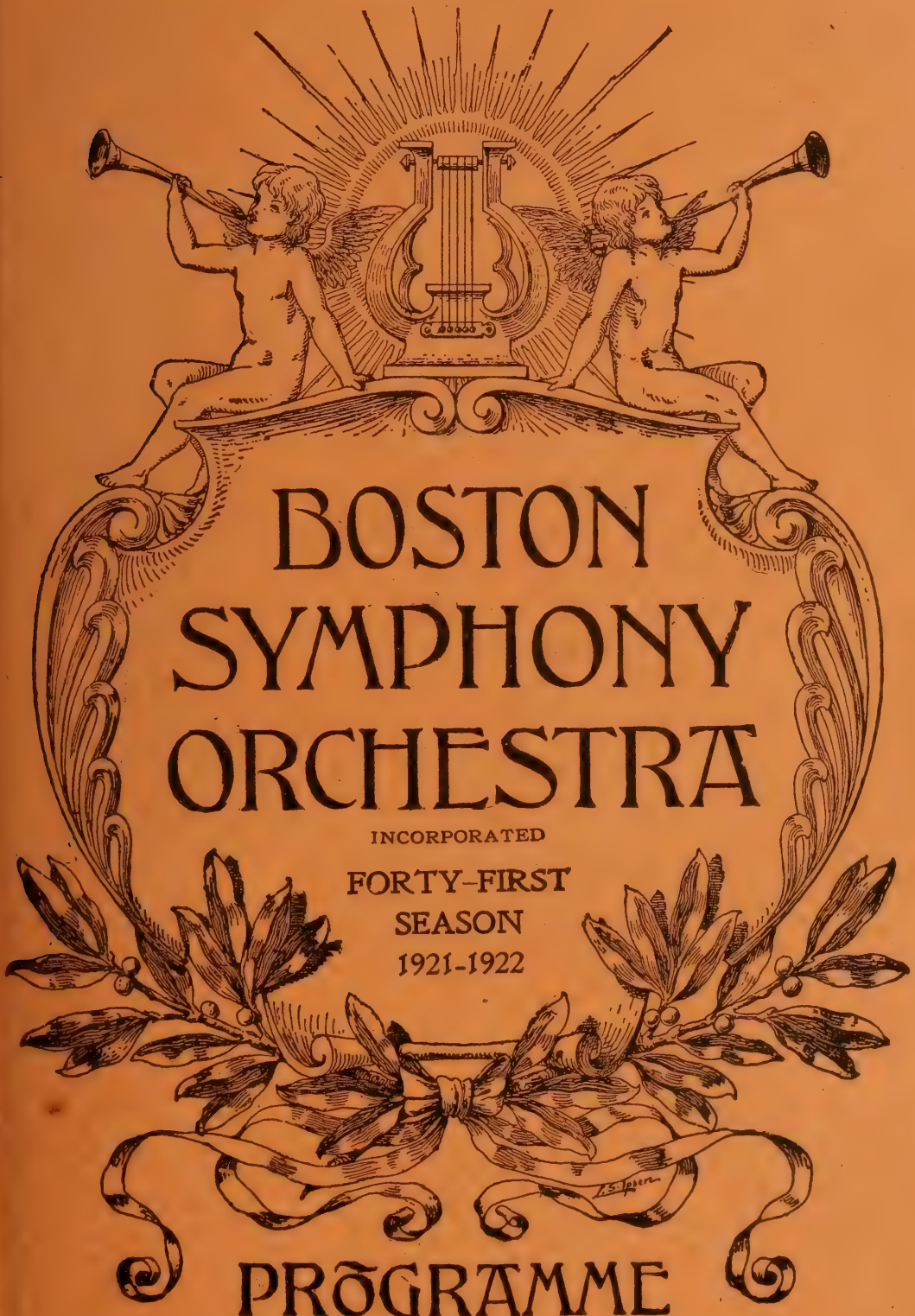
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WITH HISTORICAL AND DESCRIPTIVE
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| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
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| | Gerhardt, S. | Kluge, M. | |
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### Violoncellos.

| | | | | |
|---|---|---|---|---|
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|---|---|---|---|---|
| Kunze, M | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
|---|---|---|
| Snow, A. | Fiedler, A. | Rogers, L. J. |

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## FIFTH CONCERT

## FRIDAY EVENING, MARCH 17

## AT 8.15

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## PROGRAMME

Schubert . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

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Handel . . . . Air, "Where'er you Walk," from "Semele"

Alvarez . . . . . Canto del Presidiario

Debussy . . . "Iberia": "Images" for Orchestra, No. 2

I. "Par les rues et par les chemins" ("In the Streets and By-ways")
II. "Les parfums de la nuit" ("The fragrance of the night")
III. "Le matin d'un jour de fête" ("The morning of a festal day")

Wagner . . . . . Overture to "The Flying Dutchman"

---

SOLOIST

EMILIO DE GOGORZA

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There will be an intermission of ten minutes after the symphony

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(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 he composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio, "Miriams Siegesgesang"; the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163 and the Mass in E-flat. On November 14 he took to his bed. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard the work; but was it performed at a concert of the Gesellchaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829?* It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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in the work for these performances. The score and parts were published in January, 1850.

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854. The first performance at a Philharmonic concert was on March 14, 1857.

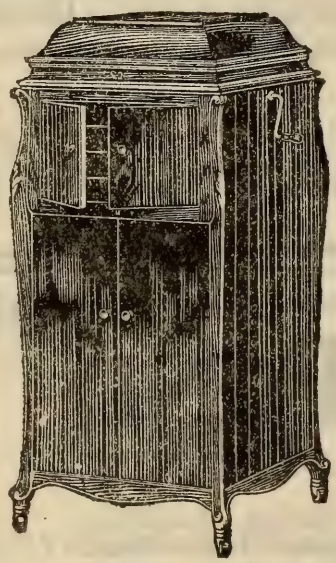
The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old minuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better

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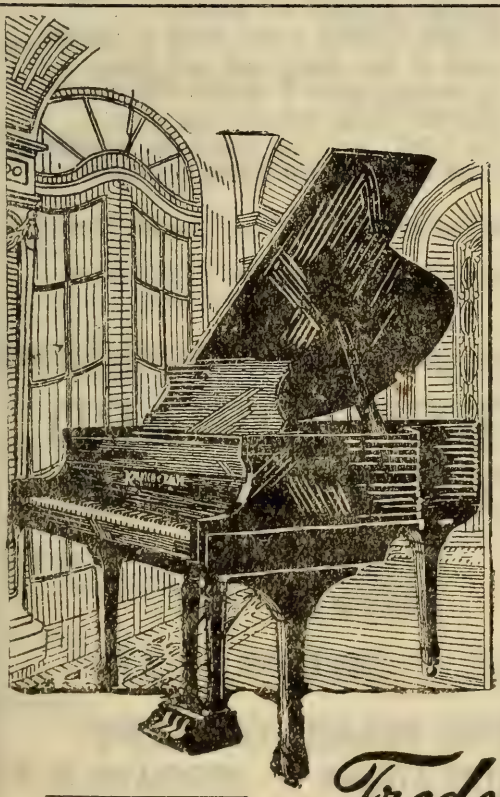
phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

ARIA, "WHERE'ER YOU WALK," FROM "SEMELE"

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

"Semele," a secular oratorio, or concert opera, composed during the four weeks from June 3 to July 4, 1743, was produced in London at Covent Garden—during Lent, 1744. The libretto is slightly altered from an opera-book of William Congreve's. It had been used by John Eccles, whose "Semele" was produced at London in 1707. The *General Advertiser* (London, February 10, 1744) announced Handel's work as being "after the manner of an oratorio," which signified that "Semele" was to be sung without action. The libretto of the piece described its argument: "After Jupiter's amour with Europa, the daughter of Agenor, king of Phœnicia, he again incenses Juno by a new affair in the family, viz., with Semele, niece of Europa and daughter of Cadmus, king of Thebes. Semele is on the point of marriage with Athamas, a prince of Bœotia,

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which marriage is about to be solemnized in the Temple of Juno, goddess of marriages, when Jupiter, by ill omen, interrupts the ceremony and afterward transports Semele to a private abode prepared for her. Juno, after many contrivances, at length assumes the voice and shape of Ino, sister to Semele, by the help of which disguise, and artful insinuations, she prevails upon Semele to make a request to Jupiter, which being granted, must end in her ruin." The air "Where'er you walk" is sung in the oratorio by Jupiter, in the third scene of the second act.

Where'er you walk, cool gales shall fan the glade;
Trees where you sit shall crowd into a shade.
Where'er you tread, the blushing flow'rs shall rise,
And all things flourish, where'er you turn your eyes.

CANTO DEL PRESIDIARO* (SONG OF THE PRISONER) F. M. ALVAREZ

Ay! del, Ay! al alma nega
Par matura una mujer
Me cogio la última pena,
Me cambia el Rey la Condena
Y Comienza el, padecer
Amarrado a la cadena
Ay! del, Ay! que la alma nega

Ay! del! ay! my heart is breaking,
Guilty of killing a lass,
Death was the sentence they passed,
By the King's mercy 'twas changed
And now my suffering begins,
In these chains which hold me fast.

Camposanto de Jerez
Si ella en ti resucitara
Ya mi me soltase el juez
La mataria otra vez
Autes de verle la cara
Ay! del, Ay! que nega al alma
Del que mata a una mujer.

Burial ground of Jerez,
If she should come back to earth,
And if the judge set me free,
A second time I would kill her,
Rather than behold her face.
Ay! del! ay! my heart is breaking.
And it is all for killing a lass.

* "Presidiario"—one banished to any strong place in Africa.—*Joseph Baretti.*




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# List of Works performed at these Concerts during the Season of 1921-1922

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ALVAREZ
"Canto del Presidiario" — V. March 17
Soloist, EMILIO DE GOGORZA

BACH
Cantata for Solo Voice: "Begone, ye Gloomy Shadows" — III. January 6
Soloist, LOUISE HOMER

BEETHOVEN
Symphony in A major, No. 7, Op. 92 — IV. February 3

BRAHMS
Symphony No. 3, in F major, Op. 90 — I. November 4
Tragic Overture, Op. 81 — II. December 2

DEBUSSY
Two Nocturnes
I. Nuages
II. Fêtes — IV. February 3
"Iberia": "Images" for Orchestra, No. 2 — V. March 17

DVOŘÁK
Two Slavonic Dances, Op. 46, Nos. 3 and 1 — IV. February 3

FRANCK
Symphony in D minor — III. January 6

HANDEL
Air, "Where'er you Walk" from "Semele" — V. March 17
Soloist, EMILIO DE GOGORZA

LISZT
Concerto, E-flat major, No. 1, for Pianoforte and Orchestra — II. December 2
Soloist, IGNAZ FRIEDMAN

MOZART
Recitative and Rondo from the Opera "La Clemenza di Tito" — III. January 6
Soloist, LOUISE HOMER

RAVEL
Orchestral Fragments from "Daphnis et Chloé," Ballet in one act — II. December 2

RIMSKY-KORSAKOV
"Night on Mount Triglaff," Act III. of the Opera-Ballet "Mlada," arranged in concert form — III. January 6

SAINT-SAËNS
Concerto for Violoncello and Orchestra in A minor, Op. 33 — IV. February 3
Soloist, JEAN BEDETTI

SCHUBERT
Symphony No. 7, in C major — V. March 17

STRAUSS
"Don Juan," Tone Poem (after Nicolaus Lenau), Op. 20 — I. November 4

SVENDSEN
"Carnival in Paris," Episode for Orchestra, Op. 9 — III. January 6

TCHAIKOVSKY
Concerto in D major for Violin, Op. 35 — I. November 4
Soloist, FERENC VECSEY
Symphony No. 4 in F minor, Op. 36 — II. December 2

WAGNER
Overture to "The Flying Dutchman" — V. March 17

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## Claude Achille Debussy*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." According to M. Daniel Chennevière, "Ibéria" was composed in 1907; "Rondes de Printemps" in 1909, and "Gigues" was not completed until 1912.

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pelléastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans un rhythme alerte mais précis).

II. "Les parfums de la nuit" ("The odorous night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a festal day"). Dans un rhythme de marche lointaine, alerte et joyeuse.

OVERTURE TO "THE FLYING DUTCHMAN" ("DER FLIEGENDE HOLLAENDER") . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.


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New York, Dec. 26, 1921. VICTOR HARRIS.

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It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act iii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera. It should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter, the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

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THURSDAY EVENING, OCTOBER 20, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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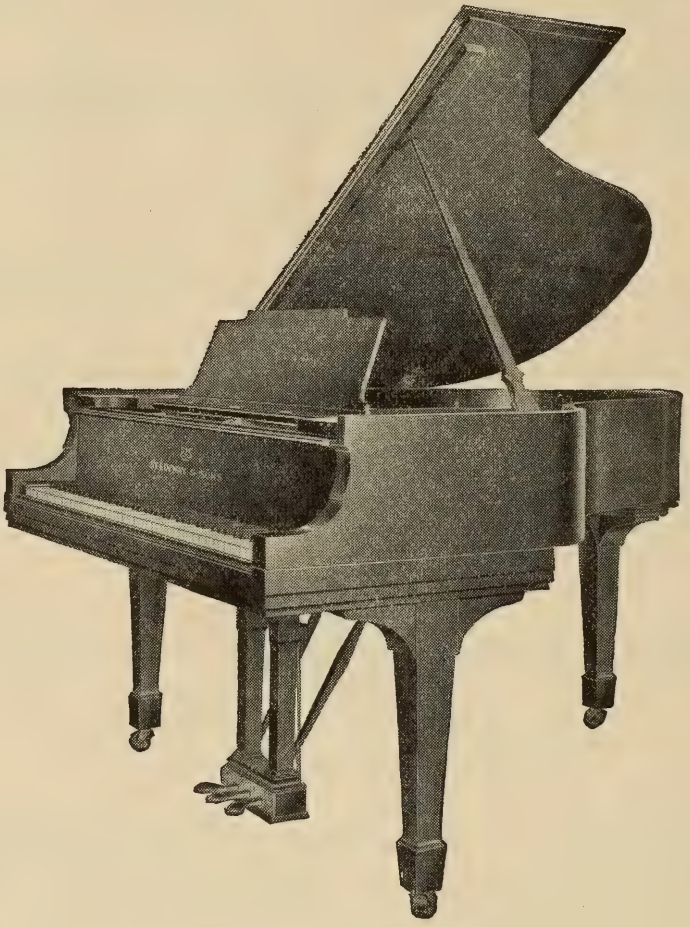
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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | |
|---|---|---|---|
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| Gerhardt, G. | Frankel, I. | Demetrides, L. | Girard, H. |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## FIRST CONCERT

## THURSDAY EVENING, OCTOBER 20

## AT 8.00

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## PROGRAMME

Mendelssohn . . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

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Rimsky-Korsakoff . . . . "Sadko," a Tone Picture, Op. 5

Liszt . . Concerto for Pianoforte and Orchestra in A major, No. 2

Rabaud . . . . Dances from "Marouf, the Cobbler of Cairo"

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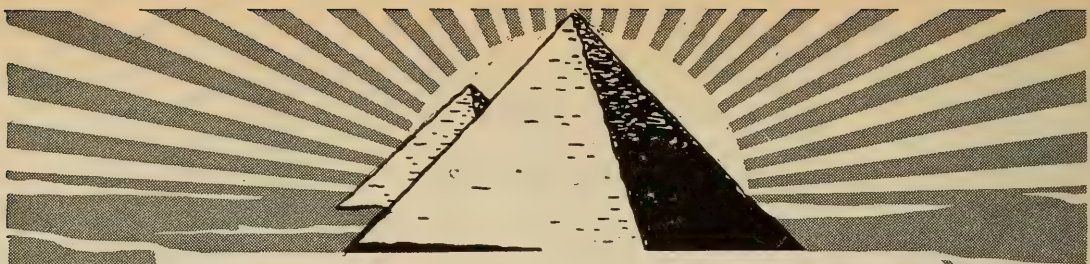
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## FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head."

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

Naples, April 27, 1831: "The bad weather which we have been having for some days was good for working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

The symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.'"

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to

have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy?

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work."

This Finale is a Saltarello, Presto, 4-4. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

## "Sadko," a Tone Picture, Op. 5

### Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, Russia, March 18, 1844; died at Petrograd, June 21, 1908.)

This orchestral fantasia has been called the first Russian symphonic poem. It was composed in 1867; the first performance in Germany was at a meeting of the German Congress of Musicians at Altenburg in 1876; the fantasia was afterwards revised in 1891 and published in the new version in 1892.

"Sadko," dedicated to Mily Balakireff, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, harp, and strings.

The first Performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, March 25, 1905. The last by this orchestra was on March 15, 1919.

The score contains a programme note, which may be Englished freely as follows: "The ship bearing Sadko, a famous gusli player, is becalmed on the high sea. He is thrown overboard by the fellow-travellers as a propitiatory offering to the Sea King, who receives him in his domain, while the ship sails on. There is a great company beneath the waves, for the Sea King is celebrating the wedding of his daughter to the Ocean. He compels Sadko to play on his gusli, and they all dance to the music. Spectres appear; the dance grows wilder and wilder; stormier and stormier are the billows. Sadko breaks the strings of his instrument; an end is put to the dancing, the sea grows calm; it is soon dark and still in the ocean depths."

## Concerto for Pianoforte, No. 2, in A major . . . Franz Liszt

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was sketched in 1839. It was completed and scored in 1849. There are two manuscripts in the Liszt Museum at Weimar. One bears the date September 13, 1839: the other is dated May 6, 1849. Hans von Bülow in a letter to Weissheimer stated that there were two versions of the concerto,—versions that belong to the years 1849–50. An edition for two pianofortes was published in November, 1862. The score was published in 1863 and the orchestra parts in November, 1874. The concerto is dedicated to Hans von Bronsart,* by whom it was played from manuscript for the first time at

a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt conducted. His symphonic poem "Ce qu'on entend sur la montagne" was also performed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and Bülow conducted.

## Dances from the Opera "Marouf," Act III., Scene II.

### Henri Rabaud

(Born at Paris, November 10, 1873; now living there.)

These dances were first played in concert at a Colonne Concert led by Mr. Rabaud on November 14, 1920. They are scored for piccolo, two flutes, three oboes, English horn, two clarinets, E-flat clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambour, tambourine, bass drum, cymbals, triangle, xylophone, tam-tam, celesta, harp, and the usual strings.

"Marouf, Savetier du Caire," an opéra-comique in five acts taken from Dr. J. C. Mardus's translation of "The Thousand Nights and a Night," text by Lucien Népoty, music by Henri Rabaud, was produced at the Opéra-Comique, Paris, May 15, 1914. There were eleven performances that season; six in 1915; two in 1916. The opera is still in the repertoire of the Opéra-Comique. Last season it was performed in Italy.

The story as told for operatic purposes is as follows: A poor cobbler of Cairo, named Marouf, had a shrew for a wife. She constantly railed at him and bashed him. One day she told him to bring home a vermicelli-cake dressed with bee's honey. He could not find one; he brought her instead a cake made of sugar-cane. Furious, she raged in the quarter and finally went to the Cadi and accused Marouf of beating her. The Cadi, hearing the complaint, sentenced Marouf to fifty blows of a stick which were duly administered. Left alone, Marouf bewailed his fate as he rubbed his back. Sailors passed by. He embarked with them, hoping to find a country where husbands were not slaves, and the innocent were not punished.* The vessel was ship-wrecked, but Marouf was saved,

*In the original tale, a Jinn, pitying Marouf as he was weeping in a deserted cell outside the city, asked him what he could do for him. "Wilt thou have me convey thee to a country where thy wife shall know no way to thee?" Marouf said, "Yes." "Then mount my back." On the back of this Marid, Marouf flew from after supper-tide till daybreak. Set down on the top of a high mountain, Marouf made his way to "a city girt by towering walls, full of lofty palaces and gold-adorned buildings which was a delight to beholders." This city the wondering people told him was a full year's journey from Cairo.

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and found a town, also a friend of his childhood, Ali, who had become a rich merchant. Ali advised him to make out that he was a still wealthier merchant, the richest in the world, come there ahead of his caravan. The Sultan would advance money enough for him to play the generous man. The Vizir vainly told the Sultan that the treasury was depleted. Was not the marvellous caravan on its way? The Sultan was so charmed by his guest that he gave him the hand of his daughter in marriage. But the caravan did not arrive. Questioned by the Princess, Marouf confessed the truth. She was delighted by his cleverness, and insisted, dressed as a young man, on running away with him. To gain food Marouf worked for a fellah. Ploughing, he ran against a ring. Pulling away the alabaster slab to which it was attached, he descended into a souterrain where he found a vast store of gold and jewels. And he found a ring, a talisman. Rubbing it, the Sultan over two and seventy tribes of the Jinn appeared, Lord over Marids, Ifrits, and Satans, yet a slave of the ring. Through him the marvellous caravan arrived and Marouf is saved.

This story, however, is only an episode in the wondrous tale of "Ma'aruf the Cobbler and his Wife Fatimah," the story told by Scheherazade on the nights 989–1001, the last of the stories that dissuaded King Shahriyar from slaying her according to his vow. This episode was the last in Mr. Owen Davis's play "Arabian Nights," which was performed for the first time on any stage at the Colonial Theatre, Boston, on December 12, 1917. The Ifrit, Charles Hopkins; Ma'aruf, Robert Ober; the King, Edmund Gurley; the Wazir, W. J. Ferguson; Consul Merchant, Henry Stanford; the Princess, Carolyn Duffy. Special music for it was composed by Maurice C. Ramsey. This play was soon withdrawn from the stage.

After Ma'aruf returned and was exulting in his wealth, the Wazir plied him with wine, gained possession of the ring which




SYMPHONIC HARMONY IN MONOTONE BACHRACH PHOTOGRAPHS

Ma'aruf showed him. Ma'aruf was cast out, as was the King. The Wazir made himself Sultan and wooed the Princess. She outwitted the Wazir and by the ring rid herself of him—he was slain and his body was burned—and brought back Ma'aruf, who was made Sultan after her father's death, but she did not allow Ma'aruf to keep the ring, until she fell sick of a deadly sickness and was admitted to the mercy of Allah the Most High. Fatimah, the shrew, his first wife, found him out. Ma'aruf was touched by her repentance and foolishly told her the secret of the ring. She ruled as queen and hated the young Prince, the son of the noble-minded Princess Dunya. Fatimah was now "a grizzled old fright, foul favored to the sight, a bald-headed blight loathlier than the snake speckled black and white" and Ma'aruf found no delight in her. Trying to steal the ring, she was observed by the King's son, who having a sword of watered steel used it to advantage. Ma'aruf then sent for the husbandman whose guest he had been, and made him his Wazir of Right and his Chief Counsellor. And finding the husbandman's daughter a woman of passing beauty and loveliness he wedded her. "So they abode awhile in all solace of life and its delight and their days were serene and their joys untroubled, till there came to them the Destroyer of delights and the Sunderer of societies, the Depopulator of populous places, and the Orphaner of sons and daughters. And glory be to the Living who dieth not and in whose hand are the Keys of the Seen and the Unseen!"


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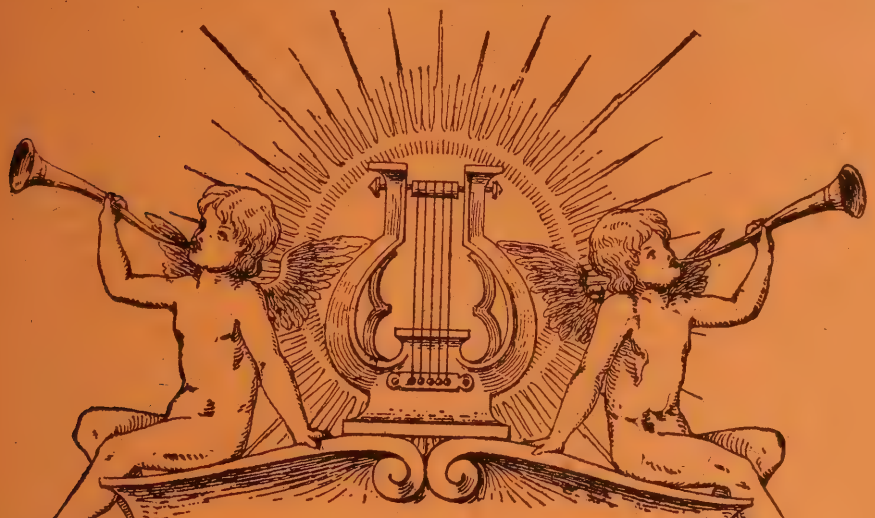
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Thursday Evening, November 10, at 8.00



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INCORPORATED

PIERRE MONTEUX, Conductor

## Programme of the

## SECOND CONCERT

SEASON 1921–1922

THURSDAY EVENING, NOVEMBER 10, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinsky, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
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| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## SECOND CONCERT

## THURSDAY EVENING, NOVEMBER 10

## AT 8.00

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## PROGRAMME

Brahms . . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco Allegretto.
IV. Allegro.

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Schubert . . . . . Incidental Music to "Rosamunde"

I. Ballet No. 1.
II. Entr'acte No. II.
III. Ballet No. 2.

Franck . . . . . "La Procession"

Handel . . . Aria, "Let the Bright Seraphim," from "Samson"

Strauss . "Don Juan," Tone Poem (after Nicolaus Lenau), Op. 20

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There will be an intermission of ten minutes after the symphony

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## Symphony No. 3, in F major, Op. 90 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter.

The first performance of the Third Symphony was at a Philharmonic Concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height.

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica' "; yet Hanslick took care to add that the keyword was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

## First Ballet, Second Entr'acte and Second Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26.

Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828.)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was per-

formed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances.

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntsmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace, November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

Ballet No. 1. Allegro moderato, Andante un poco assai, B minor.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4.

## "The Procession" Melody . . . . . César Auguste Franck

(Born at Liége, December 10, 1822; died at Paris, November 9, 1890).

"La Procession," for voice and orchestra, poem by Ch. Brizeux, was composed by César Franck in 1888. It is dedicated to Mme. Charlotte Danner. The original version is in E major, 4-4, Assez lent et solennel.

The accompaniment was scored by Franck for two flutes, two oboes, two clarinets, two bassoons, two horns, kettledrums, harp, and the usual strings.

Dieu s'avance à travers les champs!
Par les landes, les prés, les verts taillis de hêtres.
Il vient, suivi du peuple et porté par les prêtres:
Aux cantiques de l'homme, oiseaux, mêlez vos chants!
On s'arrête.
La foule autour d'un chêne antique
S'incline, en adorant, sous l'ostensoir mystique:
Soleil! darde sur lui tes longs rayons couchants!
Aux cantiques de l'homme, oiseaux, mêlez vos chants!
Vous, fleurs, avec l'encens exhalez votre arôme!
O fête! tout reluit, tout prie, et tout embaume!
Dieu s'avance à travers les champs!

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

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God is moving along the fields,
O'er the meadows, and the moors,
Green beechen woodlands rifted.
He comes by hosts attended,
By the priests high uplifted;
Oh, ye birds, add your carols
To man's adoring song!
It is ended.

The throng about an oak assembling
In solemn awe incline
Before the mystery trembling.
Oh, Sun! pour down thy rays
Upon this hallowed shrine!
Oh, ye birds, add your carols,
To man's adoring song!

Fair flowers, your breath combine
With the incense upwelling!
Oh, splendor! all is light,
And prayer and praise high swelling!
God is moving along the fields.

## "Let the Bright Seraphim" from "Samson," Part III., No. 95.

George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

"Samson," an oratorio, words compiled by Newburgh Hamilton from Milton's "Samson Agonistes," "Hymn to the Nativity," and "Lines on a Solemn Musick," was written in September and October, 1741. Handel wrote on October 29, 1741, "Fine dell' oratorio," but these words were struck out, and "Come, come," "Let the bright seraphim," and "Let their celestial" added with a note at the end, "S. D. G. — G. F. Handel, Oct. 12, 1742." The oratorio was produced at Covent Garden, London, February 18, 1743. The first performance by the Handel and Haydn Society in Boston was on January 26, 1845: Miss Anna Stone, Miss Garcia, Messrs. Baker, Marshall, Aiken, Taylor, Mr. Bartlett trumpeter, Mr. Hayter conductor. "Let the bright seraphim" was sung at the Society's first concert, December 25, 1815, in Stone Chapel, by Mrs. Graupner. The trumpeter was Mr. Rowson.

Andante, D major, 4–4.

Let the bright seraphim in burning row
Their loud uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs
Touch their immortal harps with golden wires.

## "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now in the United States.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a com-

poser and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.




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SEASON 1921–1922

THURSDAY EVENING, DECEMBER 8, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
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| | | | | |
|---|---|---|---|---|
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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## THIRD CONCERT

## THURSDAY EVENING, DECEMBER 8

## AT 8.00

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## PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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Haydn . . . . . Concerto in D major, for Violoncello

I. Allegro Moderato.
II. Adagio.
III. Allegro.

Ravel . . . Orchestral Fragments from "Daphnis et Chloé," Ballet in one act.

Lever du Jour—Pantomime—Danse Générale

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## Symphony No. 3, in E-flat major, "Eroica," Op. 55.

### Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the

French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted. In the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

## Concerto in D major, for Violoncello . . . . . Josef Haydn

(Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház, from 1771 to 1783.

The concerto played at this concert was composed in 1783* for Haydn's friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra, and it was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G. Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he went to Vienna, and Haydn engaged him for the orchestra at Esterház. He became a member January 1, 1778, and remained until the disso-

*Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii. p. 199).

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lution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the violoncello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two baritones and violoncello. His son and pupil Nicolaus (1778–1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828–1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

The concerto was first played in Boston by Mr. Anton Hekking at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

I. There is an introductory orchestral ritornello, Allegro moderato, D major, 4-4, in which the first and second themes are announced with passage work. The solo instrument gives out the first theme. There is virtuoso passage-work. After a short orchestral tutti the second theme appears in A major. The solo part employs new thematic material or has brilliant show passages until the second theme returns in the tonic. An unaccompanied cadenza leads to a short and final tutti.

II. Adagio, A major, 2–4. The chief theme is developed at length. There is a subsidiary theme in C major.

III. Allegro, D major, 6-8. The finale is a rondo on two chief themes with some subsidiaries. Gevaert introduced here a cadenza.

## "Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

### Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living in or near Paris.)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917. The second performance at these concerts was on January 4, 1918 (by request).

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on January 3, 1919.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

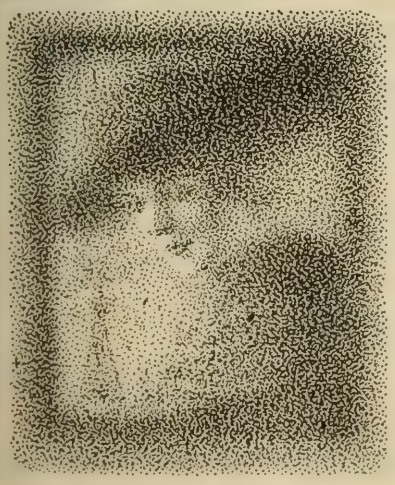
Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

***

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

† John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."


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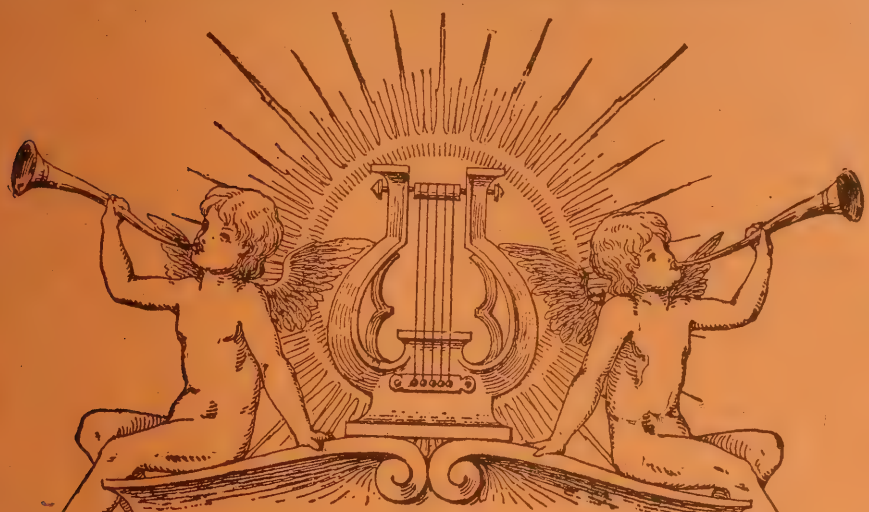
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1921-1922

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FORTY-FIRST SEASON, 1921-1922

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INCORPORATED

PIERRE MONTEUX, Conductor

## Programme of the

## FOURTH CONCERT

SEASON 1921–1922

THURSDAY EVENING, JANUARY 12, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Barozzi, S.
Gorodetzky, L.
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Deane, C.
Tapley, R.

Gerardi, A.
Krafft, W.
Fiedler, B.
Leveen, P.
Kurth, R.
Bryant, M.
Erkelens, H.
Del Sordo, R.

Hamilton, V.
Sauvlet, H.
Berger, H.
Siegl, F.
Murray, J.
Knudsen, C.
Seiniger, S.
Messina, S.

### Violas.

Fourel, G.
Artières, L.

Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Welti, O.

Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.

Fiedler, A.
Mullaly, J.

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Bedetti, J.
Schroeder, A.

Keller, J.
Barth, C.

Belinski, M.
Fabrizio, E.

Warnke, J.
Stockbridge, C.

Langendœn, J.
Marjollet, L.

### Basses.

Kunze, M.
Keller, K.

Seydel, T.
Gerhardt, G.

Ludwig, O.
Frankel, I.

Kelley, A.
Demetrides, L.

Girard, H.

### Flutes.

Laurent, G.
Brooke, A.
Amerena, P.

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Lenom, C.
Stanislaus, H.

### Clarinets.

Sand, A.
Arcieri, E.
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Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

### Tuba.

Adam, E.

### Harps.

Holy, A.
Delcourt, L.

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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## FOURTH CONCERT

## THURSDAY EVENING, JANUARY 12

## AT 8.00

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## PROGRAMME

Massenet . . . . . Overture to "Phèdre"

Bruch . Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46

I. Introduction: Grave; Adagio cantabile.
II. Scherzo: Allegro.
III. Andante sostenuto.
IV. Finale: Allegro guerriero.

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Schönberg . "Verklärte Nacht" ("Radiant Night"), Sextet for strings, Opus 4, arranged for String Orchestra

Rimsky-Korsakoff . "Night on Mount Triglaff," Act III of the Opera Ballet "Mlada," arranged in concert form

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SOLOIST

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There will be an intermission of ten minutes after Bruch's Fantasia

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## Overture to "Phèdre" . . . Jules Emile Frédéric Massenet

(Born at Montaud, near Saint-Étienne [Loire], France, on May 12, 1842; died at Paris, August 14, 1912.)

At the beginning of the musical season of 1873–74 Jules Pasdeloup, conductor of the Concerts Populaires in Paris, asked three French composers to write, each of them, a symphonic overture. The overtures would be played, he said, on successive Sundays. The composers were Bizet, Massenet, and Guiraud.

Bizet's "Patrie" was performed on February 15, 1874; Massenet's "Phèdre" on February 22, 1874; Guiraud's "Concert Overture," afterwards entitled "Artewelde," on the Sunday following.

Massenet took for a motto these lines from Racine's "Phèdre"*:—

> Ce n'est plus une ardeur dans mes veines cachée,
> C'est Vénus tout entière à sa proie attachée.

For a performance of Racine's tragedy at the Odéon, Paris, December 8, 1900, † Massenet wrote music for the action and entr'actes designed to sum up the situation of the preceding act and to prepare the spectator for the act to follow:—

Entr'acte of Act II., Thésée in the Shades; that of Act III., *a*, Sacrifice and Offering, in a pontifical manner, *b*, Athenean March written in the ancient style; that of Act IV., Prayer to Neptune; that of Act V., Hippolyte and Aricie, an idyl, sung by clarinet and English horn, and repeated by solo violin [Jacques Thibaud]. The music was praised; the action on the stage condemned. There were six performances that month. Edouard Colonne conducted the orchestra.

The score, dedicated to Joseph Dupont, calls for these instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, and strings.

When this overture was performed in Chicago in 1905, Mr. Hubbard Harris, then the editor of the Programme Books, supplied the following argument, without stating, as Mr. Borowski, the present and admirable editor of the Chicago Orchestra Programme Books, says, whether Massenet was responsible for it:—

"The composition follows in a general way Racine's tragedy of the same name. After the portentous opening we hear the ill-fated queen, overwhelmed at the thought of, and bewailing, her unlawful passion (clarinet). The duet in the oboes suggests the scene between Phèdre and Œnone. The tragic motive breaks in again, and changes into an *Allegro appassionato* (Hippolytus chafing under his restraint, and on the point of leaving for Mycenæ). Phèdre and Hippolytus meet; the passionate declaration of love follows (given to the violins in unison), and then the storm breaks over us. Neptune redeems his vow to Theseus. Hippolytus, encountering the monster cast up by the rising sea, is dragged to his death by the frightened steeds. Again we hear the wailing melody of the beginning, and the declaration of undying love; the turbulent episode of the first part is repeated and the overture closes with the tragic motive of the opening."

Massenet used some of the material of this overture in his opera "Ariane."

*Produced at the Hôtel de Bourgogne on January 1, 1677. New Year's Day was not then celebrated in France, but theatres were closed on December 24 and 25. Marie Desmares de Champmeslé took the part of Phèdre. Rachel took the part of Phèdre in Racine's tragedy at the Boston Theatre, October 23, 1855.

†Thésée, M. de Max; Hippolyte, M. Vargas; Phèdre, Mlle. Dauphin; Aricie, Mlle. Franquet; Thèramène, M. A. Lambert; Panope, M. Taldy; Œnone, Mlle. Even; Ismènè, Mlle. Béryl.

## Fantasia on Scottish Folk-melodies for Violin and Orchestra, Op. 46 . . . . . Max Bruch

(Born at Cologne, January 6, 1838; died October 3, 1920.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was composed in the winter of 1879–80 at Berlin, and played for the first time at Hamburg, late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated. The first performance in Boston was by Charles Martin Loeffler at a concert of the Boston Symphony Orchestra, November 24, 1888. Timothée Adamowski played it at concerts of the Boston Symphony Orchestra, January 11, 1896, February 4, 1899; Mr. Birnbaum on November 28, 1903; Kathleen Parlow on December 2, 1911.

The Fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, harp, solo violin, strings; bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

## "Verklärte Nacht" ("Radiant Night"), Op. 4, arranged for String Orchestra . . . . . Arnold Schönberg

(Born at Vienna, September 13, 1874; now living at Mödling, near Vienna [?].)

This piece, originally a sextet, was published in 1905; the arrangement for string orchestra was published in 1917. The Sextet was composed in 1899.

An excerpt from Richard Dehmel's poem "Weib und die Welt" is printed on a flyleaf of the score. When the Sextet was first performed in New York by the Kneisel Quartet, Mr. Krehbiel paraphrased this poetic fragment as follows:—

"Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side: she is with child, and he is not its father. She had lost belief in happiness, and, longing for life's fulness, for motherhood and mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life had avenged itself upon her by giving her the love of him she walked with. She staggers onward, gazing with lack-lustre eye at the moon which follows her. A man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him. For she has inspired the brilliant glow within him and made him, too, a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight."

Schönberg has added a part for double-basses and made some modifications.

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## "Night on the Mount Triglav (Three Peaks)," Third Act of the Opera-Ballet "Mlada" arranged for concert use (orchestra alone) . . . . Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

"Mlada," an opera-ballet, text by Gedeonov,† was produced at Petrograd in October, 1892, at the Maryensky Theatre. The part of Prince Mstivoy was taken by Feodor Stravinsky, the father of the composer Igor; that of the minstrel Linmir by Dolina. The shade of Mlada in the ballet was represented by Mme. Pepita; the shade of Cleopatra by Mme. Skorsiouka.

When "Night on the Mount Triglav" was performed at a concert of the Russian Symphony Society, Modest Altschuler, conductor, in Carnegie Hall, on November 19, 1904, the following translation of the argument which in the score is in Russian, French, and German, was printed on the programme:—

"The stage is filled with thick clouds. Darkness. The clouds gradually scatter, and finally completely vanish; Shooting stars. A clear,

*This date is given in Belaïeff's catalogue. One or two music lexicons give May 21.

†The spelling "Guedeonov" also "Ghedeunov" is used by Calvocoressi (Life of Moussorgsky) and Habets (Life of Borodin).


SECOND CONCERT
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Monday Evening, January 16, at 8.15

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

PROGRAMME

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| Beethoven | Symphony No. 5 in C minor, Op. 67 |
| Svendsen | "The Carnival at Paris," Episode for Full Orchestra, Op. 9 |
| Saint-Saëns | Aria from "Etienne Marcel" |
| Mozart | Aria, "Non so piu" from "The Marriage of Figaro" |
| Debussy | "Prelude à l'Après-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarmé |
| Wagner | Overture to "Tannhäuser" |

Soloist, ESTELLE LIEBLING

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moonless night. A gorge by the Mount Triglav. The shadows of the deceased fly together from all sides, and start a fantastic round dance. The gorge is lit up by the rising full moon, in the rays of which the shadow of Princess Mlada appears, luring Yaromir on. Lightly she glides over the rocks and precipices, Yaromir keeping pace behind. The shadows of the deceased interrupt the round dance. Carried away by his passionate impulse, Yaromir attempts to approach Mlada. The latter's shadow vanishes, Yaromir disappearing in its wake. The moon grows ruddy. Subterranean thunder; the souls disappear in terror. Flight of night birds. Evil spirits, werwolves, spectres and witches appear; snakes and toads creep out from all rocks and gorges. The spirits of darkness play and dance. Out of the hellish round dance Chernobog (the Black God) appears, in the guise of a he-goat, with his retinue. With an incantation he conjures up the souls of Yaromir and the Egyptian Queen Cleopatra. It is pitch dark. The stage is transformed into a gorgeous Egyptian hall. Queen Cleopatra, surrounded by dancers and female slaves, reclines upon a sumptuous couch of purple. Cleopatra passionately lures on Yaromir; the latter's soul grows animated; Mlada's shadow covers her face with her hands and weeps. A cock crows. Everything disappears in an instant. Darkness of night; peals of subterranean thunder are heard. Stillness. The clouds scatter little by little. Dawn of day begins to break. The southern slope of the Mount Triglav, all covered with woods. Yaromir is asleep. Nature awakens; leaves rustle and birds twitter. A ray of the rising sun falls on Yaromir. Full day."

The scenes are as follows:—

I. Night and Apparitions. Fantastical Rondo.

II. Mlada's shade and Yaromir.

III. Chernobog; Kaschtsey (the man-skeleton). Moréna. Sabbat of Infernal Spirits. Infernal Rondo.

IV. Apparition of Queen Cleopatra.

V. Change of scene. Morning, Yaromir alone.

The story is a wild and confused one. It tells of life among the Baltic Slavs of the ninth century. A powerful prince plots the downfall of Yaromir, a rival ruler, and so wishes him to wed his daughter Voislava. Yaromir is betrothed to Mlada. Voislava gives her a poisoned ring at the wedding, and afterwards invokes the infernal goddesses, for in that region pagan rites were still observed. Yaromir falls a victim to her




SYMPHONIC HARMONY IN MONOTONE BACHRACH PHOTOGRAPHS

charms, but at night in a vision learns that she was the cause of Mlada's death. The shade of Mlada bears Yaromir away with her. He kills Voislava. The goddess Lada unites the lovers.

The score calls for a huge orchestra. Four flutes (the second and third interchangeable with piccolos, the fourth with an alto flute), three oboes (the second and third interchangeable with English horns), three clarinets (second and third interchangeable with little clarinets, E-flat and D), bass clarinet, three bassoons (the third interchangeable with double-bassoon), six horns, three trumpets (changing to little trumpet and tromba alta), three trombones, tuba (contrabass tuba desirable), a set of four kettledrums, bass drum, snare drum, military drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, three harps, organ (behind the scenes) *ad lib.*, and strings. (On the stage, two flutes of Pan, wind instruments with little brass tubes played *glissando*, a lyre, and a little drum.)

It is said that this act was first played in concert at Moscow in 1903. Wassili Safonov was the conductor.

***

The history of "Mlada" is as singular as the libretto.

In the winter of 1871–72, Gedeonov, the director of the Russian Opera in Petrograd, himself a playwright, planned an opera-ballet, "Mlada." According to Habets, the ballet music was to be written by Ludwig Mincus; Borodin, Cui, Moussorgsky, and Rimsky-Korsakov were each to write the vocal music of an act; but from other statements made by him and from other statements, the four composers were not confined to vocal music.


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INCORPORATED

PIERRE MONTEUX, Conductor

## Programme of the

## FIFTH CONCERT

SEASON 1921–1922

THURSDAY EVENING, FEBRUARY 9, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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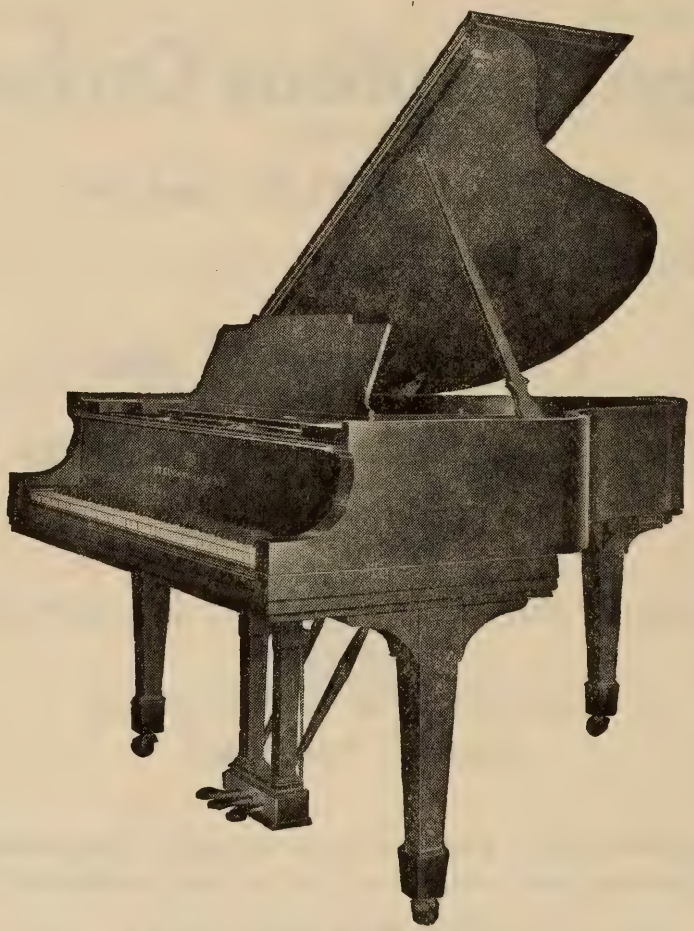
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### Violins.

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|---|---|---|---|
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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
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# Boston Symphony Orchestra

Forty-first Season, 1921-1922

PIERRE MONTEUX, Conductor

## FIFTH CONCERT

## THURSDAY EVENING, FEBRUARY 9

## AT 8.00

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## PROGRAMME

Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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Liadoff . . . . . Three Pieces for Orchestra

I. "Kikimora," A Folk Tale, Op. 63.
II. "The Enchanted Lake," A Folk Tale, Op. 62.
III. "Baba-Yaga"—Tone Picture, after a Russian Folk Tale, Op. 56.

Mozart . . Concerto for Pianoforte in D minor (Koechel No. 466)

I. Allegro.
II. Romanza.
III. Rondo.

Smetana . . . . Symphonic Poem, "Valdstynüv Tábor" ("Wallenstein's Camp")

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from his sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirum which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this

* Indifference of Berlioz to exact terminology is not infrequently shown in his essays.

because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rapelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scene* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Petrogad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

## "Kikimora," a Folk Fairy-tale for Orchestra, Op. 63.

### Anatol Constantinovich Liadov

(Born at Petrograd, May 11, 1855; died on August 28, 1914.*)

"Kikimora" was published in 1910. The first performance in America was at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. The score, dedicated to N. N. Tchérépnin, calls

*Some music lexicons say at Novgorod; some say at Petrograd.

for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

An explanatory programme is printed in Russian on a fly-leaf of the score, translated into German by W. Czumikov. It is an extract from Sakharov's folk-tales.

"Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till daybreak she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or Shishimora (the French cauchemar), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression '*shish*': Domovoy, demon, etc. The second half means the same as the German '*mar*' or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to '*mora*' means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Introduction, Adagio, E minor, 4-4. Presto, E minor, 3-4.

***

Liadov's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Petrograd Conservatory, and took lessons in composition of Rimsky-Korsakov. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and in 1878 was made professor of harmony and composition there. He has held a similar position in the Imperial Court Chapel. Glazounov, Rimsky-Korsakov, and Liadov were for a time conductors of the Russian Symphony Concerts.* Liadov was appointed in 1894. In March, 1908, Liadov, Glazounov, and other leading teachers at the Conserva-

*For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestra compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakov and Glazounov, who were acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tchaikovsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakov, Glazounov, Liapounov, Liadov, Cui, and others, are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, and devotion of this band of composers and their admirers were admired throughout Russia.

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tory espoused the cause of Rimsky-Korsakov, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

With Balakirev and Liapounov, Liadov at the request of the government made researches into the folk-songs of various districts.

* * *

His chief works are as follows:—

Orchestra. First Scherzo, Op. 16; Scena: The Inn Mazurka, Op. 19; Valse Badinage; Ballade, Op. 21, B; Polonaise in memory of Poushkin, Op. 49; "Baba-Yaga," Op. 56; eight Russian Folk-songs for orchestra, Op. 58; "The Enchanted Lake," Op. 62; "Kikimora," Op. 63; Suite, "To Maeterlinck." "From The Apocalypse," Op. 65; "Nenia," Op. 67. A ballet "Leila and Adelai was left unfinished.

Choral. Last scene from Schiller's "Bride of Messina" for mixed chorus and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands), Op. 47; songs for female chorus and piano, Op. 50; female chorus (in honor of W. Stassov, 1894); music to Maeterlinck's "Sœur Beatrice,"—chorus of Beggars, "Ave Maria"; "Ave Maris Stella"; Death of Beatrice, Requiem Æternam,—Op. 60.

Songs. Four songs, Op. 1; Albums of six songs for children to national words, Op. 14, 18, 22; ten national songs for female voice, Op. 45; Russian national songs, Op. 48; one hundred and twenty national songs in three volumes.

Pianoforte. "Birioulki," Op. 2; six pieces, Op. 3; Arabesques, Op. 4; Studies, Op. 5; Intermezzi, Op. 6, 7, 8; Preludes and Mazurkas, Op. 9, 10, 11; Studies, Op. 12; Four Preludes, Op. 13; Two Mazurkas, Op. 15; Ballades, "From Days of Old," Op. 17, 20, 21; "On the Sward," Op. 23; two pieces, Op. 24; Idyll, Op. 25; Marionettes, Op. 26, 27; pieces, Op. 30, 31, 32; Three Canons, Op. 34; Variations on a Theme by Glinka, Op. 35; Three Preludes, Op. 36; Studies, Op. 37; Mazurkas, Op. 38; Four Preludes, Op. 39; Studies and Preludes, Op. 40; Barcarolles, Op. 44; Preludes, Op. 46; Studies and Canzonetta, Op. 48; Variations on a Polish Song, Op. 51; Morceaux de Ballet, Op. 52; Three Morceaux, Op. 57.

Liadoff collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played by Alexandre Siloti in Boston on February 12, 1898. Mr. Siloti played at later recitals Liadov's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

## "Le Lac Enchanté" ("The Enchanted Lake"), Legend for Orchestra, Op. 62 . . . . . Anatol Constantinovich Liadov

(Born at Petrograd, May 11, 1855; died on August 28, 1914.†)

"The Enchanted Lake," published in 1909, and dedicated to N. N. Tchérépnin, was performed for the first time in America at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. It is scored for three flutes, two oboes, three clarinets, two bassoons, four horns, kettledrums, bass drum, celesta, harp, and strings. An analysis would be impertinent. The musical picture is impressionistic. One can fancy what one wishes. The piece begins Andante, D-flat major, 12-8, with an undulating figure for muted strings, which is the chief rhythmical feature of the work.

* Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.

† Some music lexicons say at Novgorod; others say at Petrograd.

## Baba-Yaga: A Musical Picture after a Russian Folk-tale, Op. 56.

### Anatol Constantinovich Liadov

(Born at Petrograd, May 11, 1855; died, some music lexicons say at Novgorod, others say at Petrograd, on August 28, 1914.)

This composition, published in 1905 and dedicated to Wladimir Stassov, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, xylophone, and the usual strings.

It was played in Boston at a concert of the Boston Symphony Orchestra on January 7, 1911.

On a fly-leaf is an extract, printed in Russian, French, and German, from a Russian folk-tale by A. Afanassiev. It may thus be Englished:

"Baba-Yaga went down into the court, whistled—and before her appeared a mortar, pestle, and broom. Baba-Yaga set out seated in the mortar, urging it on with the pestle and rubbing out the traces with the broom. . . . Soon new life stirred in the forest; the trees creaked and the dry leaves cracked."

In Russian legends the Baba-Yaga is a sort of sorceress, or demon, "who lives in a sleeping wood in a hut that stands on hens' feet. The Baba-Yaga flies through the air. On the Witches' Sabbath she rides in a mortar of glowing iron, which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom."*

After a few introductory measures, with the witch's whistle in descending passage for clarinets, presto, D minor, 3-8, the chief theme is given to the bassoon. The rhythmical figure in the accompaniment has much significance in the development. The musical picture that follows is evidently suggestive of the witch's flight. Towards the end there are hints at the chief theme. The ending is pianissimo (flutes, clarinets, first violins, muted, divided, and tremulous), indicative of Baba-Yaga's disappearance.

The statement is made that "Baba-Yaga" was first performed at Petrograd on January 17, 1905. We have not been able to verify this statement.

This composition was played in Philadelphia by the Philadelphia Orchestra as early as October 27, 1905. It has been played in other American cities, New York, Boston, Chicago, etc.

Many stories are told of Baba-Yaga, a passionate collector of human bones. Once on a time she met Ivan Devich, and, giving him one of her hairs, told him to tie three knots in it and blow. He, foolish, did all this, whereupon he and his horse immediately became stone. When her victims are stone, she can reduce them to convenient fragments by pounding them in her mortar. Coming across a prince, a friend of Ivan, she tried to petrify him. He pretended to be clumsy and ignorant, and persuaded the witch to show him how to tie and blow. Thus she was turned to stone, and, when the prince began to pound her, she told him how he could put his friend together again. Peasant lads fall in love with the witch's daughter, and, when the mother visits a son-in-law, all sorts of extraordinary things happen.

*From Mr. Philip H. Goepp's notes to a Programme Book of the Philadelphia Orchestra, October 27, 28, 1905.

## Concerto in D minor, for the Pianoforte (K. 466).

### Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was completed in Vienna on February 10, 1785. It was performed for the first time at Mozart's subscription concert on February 11, 1785, "auf der Mehlgrube." This was the first of a series of subscription concerts given on Fridays. There were more than 150 subscribers at three ducats a head. His father was in Vienna at the time and wrote to Mariane after the concert: "Wolfgang played a new and excellent piano-concerto, which the copyist was copying yesterday (February 10) when we called, and your brother did not have time to play through the Rondo once, because he had to look over the copying. The concerto is in D minor (N. 8)." It is the 18th of the 25 written for one pianoforte, in the list of Köchel. The autograph score is in the library of the Gesellschaft der Musikfreunde in Vienna.

The orchestral portion of the work is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro, D minor, 4-4.

II. Romanze, B-flat major, 2-2.

III. Rondo, D minor-D major, 2-2.

Cadenzas for this concerto were written by Beethoven and Hummel. Among the more modern cadenzas are those by Reinecke and Casella.


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## Symphonic Poem, "Valdstynüv Tábor" ("Wallenstein's Camp")

### Friedrich Smetana

(Born at Leitomischl, in Bohemia, March 2, 1824; died in the insane asylum at Prague, May 12, 1884.)

This symphonic poem, based on the first part of Schiller's "Wallenstein" trilogy, was composed at Gothenburg, Sweden, towards the close of 1858. It was completed January 4, 1859, and performed for the first time at a concert of the composer's works at Zofin,* January 5, 1862, when his symphonic poem "Richard III.," completed in July, 1858, was also performed for the first time.

"Wallenstein's Camp" was played in Boston for the first time at a concert of the Boston Symphony Orchestra, January 2, 1897. A second performance was on November 24, 1916.

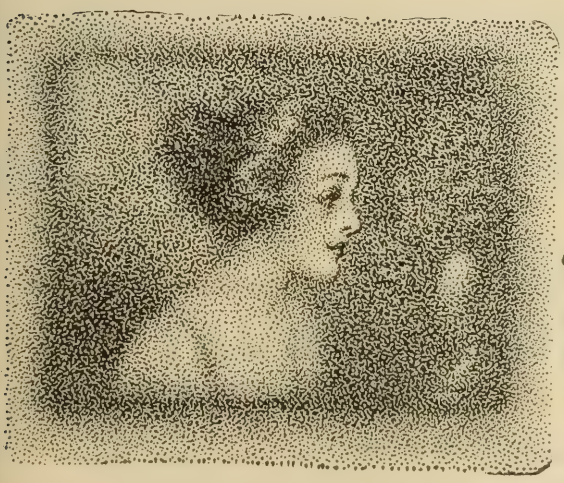
The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, and strings.

A tumultuous orchestral outburst, Allegro vivace, D major, 4-4, portrays the old camp life. The hubbub lessens; a jovial dance tune is given first to the clarinet. An augmentation of the phrase (trombones and tuba) suggests to some the Capuchin's sermon.† The rhythm changes to that of a contradance 2-4. After a return of the opening tumult, an Andante, 4-4: "the mysterious pizzicato of the strings interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins is probably meant to suggest night

* Zofin is an island of the Moldau. The National Theatre of Prague faces it to-day. In 1839–40 Smetana used to hear concerts by military bands on this island. Music that pleased him he arranged for the quartet that he formed with his associates Butula, Kostka, and Vlcek.

† Rheinberger, too, has some reference to the preaching Capuchin in the *Lager* movement (Scherzo) of his "Wallenstein" Symphony.—W. F. Apthorp.

See also the Capuchin's sermon given to the bassoon in Vincent d'Indy's "Le Camp de Wallenstein," the first movement of his "Wallenstein" Trilogy.—P. H.



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and darkness. This short Andante leads to a Tempo di Marcia, Moderato in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning pianissimo and gradually swelling to the full strength of the orchestra. The working up of this march-theme is exceedingly elaborate, and continues until the end of the composition."*

Proksch wrote on October 16, 1858, to Smetana: "You have made a happy choice in putting your hand on Schiller's 'Wallenstein's Camp' for writing introductory music. The poem is capable of being 'symphonized,' for there is very rich and varied material. If this fortunate choice turns out well for you, you are sure of making an epoch with it."

Miloslav Rybak, quoted by William Ritter in his "Smetana" (Paris, 1907), has pointed out that in this poem where the subject allowed the use of Czech musical material, Smetana does not seem even to have perceived the opportunity. "And the evolution in him of the feeling for national music would be marvellously illustrated by a parallel between the opening of this 'Camp of Wallenstein,' with its hurly-burly and military tumult and the wholly national shape of the orgy of the cavaliers' escort in 'Sarka' † in spite of the almost total absence of national melodies."

* W. F. Apthorp.

† "Sarka" is the third symphonic poem of Smetana's cycle "Má Vlast" ("My Country") "Sarka," illustrative of the noblest of the mythical Bohemian Amazons, was performed in Boston by the Boston Symphony Orchestra, January 26, 1895.


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|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

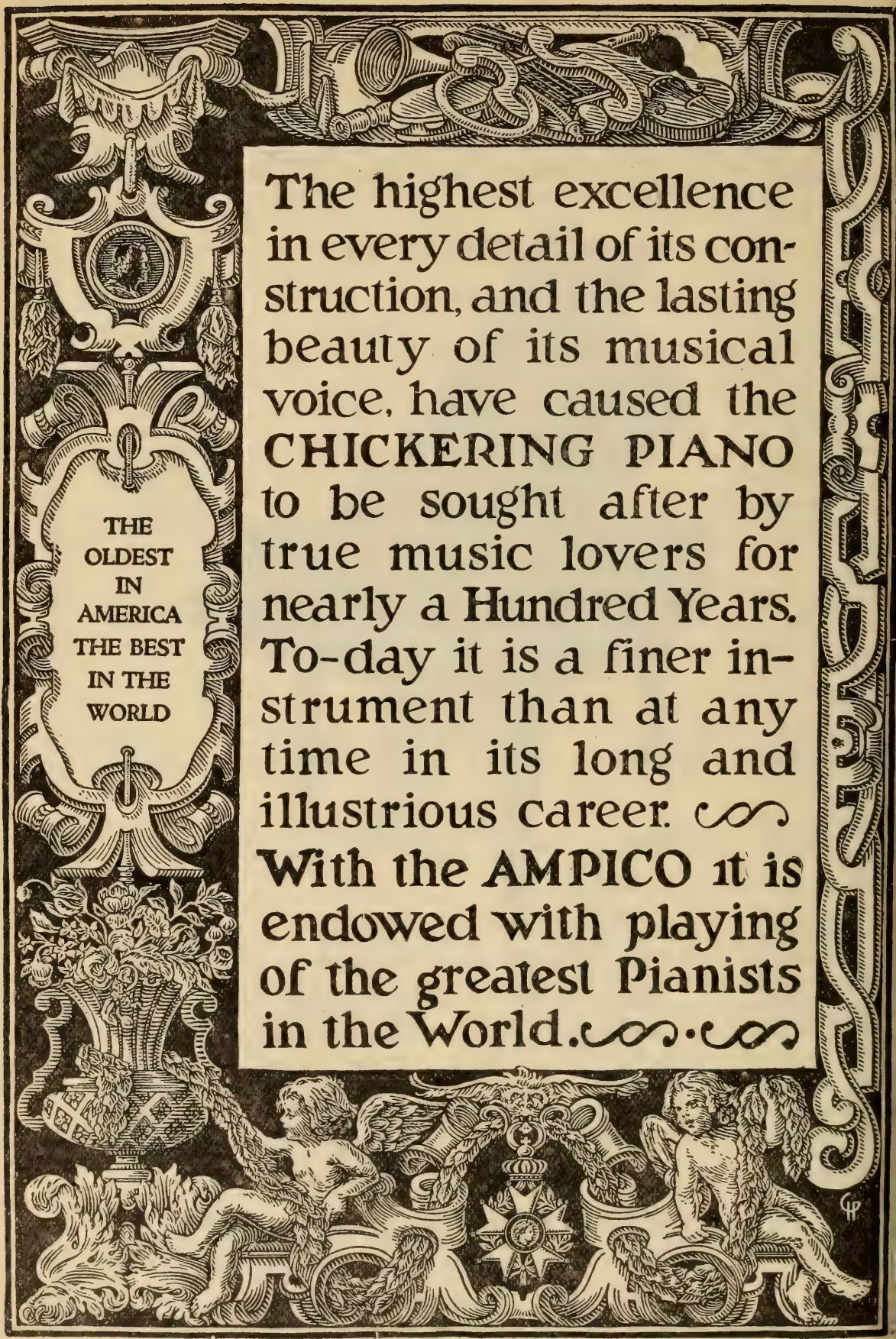
| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
|---|---|---|
| Snow, A. | Fiedler, A. | Rogers, L. |


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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## SIXTH CONCERT

## THURSDAY EVENING, MARCH 2

## AT 8.00

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## PROGRAMME

Schubert . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

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Hill . . . . . Waltzes for Orchestra

Songs with Orchestra

Rimsky-Korsakov . . . . Air from "The Tsar's Bride"

Prokofiev . . . . . Song (without words)

Moussorgsky . . . . . Revery and Dance from "The Fair of Sorotchinsk"

Wagner . . . . . Overture to "The Flying Dutchman"

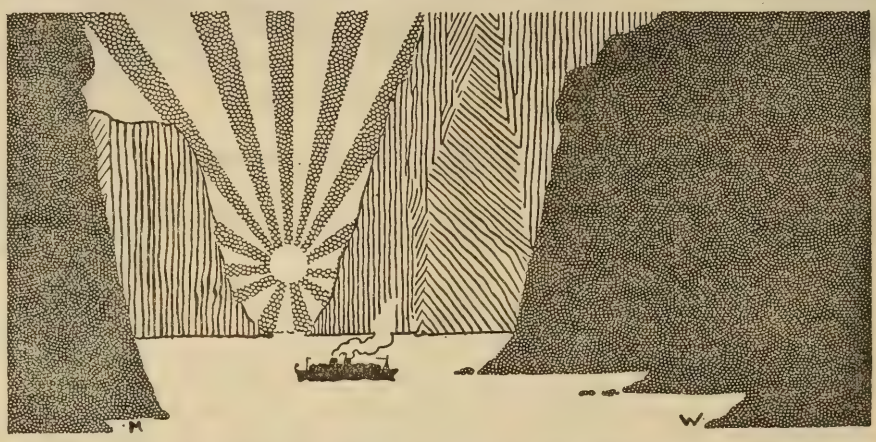
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SOLOIST

NINA KOSHETZ

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There will be an intermission of ten minutes after the symphony



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WHITTEN

## Symphony in C major, No. 7 . . . . . Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 he composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio, "Miriams Siegesgesang"; the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163 and the Mass in E-flat. On November 14 he took to his bed. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard the work; but was it performed at a concert of the Gesellchaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829?* It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854. The first performance at a Philharmonic concert was on March 14, 1857.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satis-

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

fied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old minuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the

minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed, for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion!

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand per-

formance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

## Waltzes for Orchestra . . . . . Edward Burlingame Hill

(Born at Cambridge, Mass., September 9, 1872; now living there.)

Mr. Hill writes: "My waltzes need little or no explanation. They were composed for the piano in the summer of 1920. Since some of them seemed to suggest the orchestra, I arranged them all for orchestra in the autumn and winter of 1920–21. They were further revised in December, 1921. The last waltz, having an introduction derived from that preceding, returns to the material of number one, with slight changes of tonality, with the object of unifying the set."

The Waltzes are scored for three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledruns, bass drum, snare drum, cymbals, triangle, tambourine, Glockenspiel, castanets, celesta, two harps, and the usual strings.

***

These compositions by Mr. Hill have been performed in Boston at the subscription concerts of the Boston Symphony Orchestra:

1916, March 24. "The Parting of Lancelot and Guinevere," symphonic poem after Stephen Phillips, Op. 22.

1919, March 28. "Stevensoniana": Four Pieces after Poems from R. L. Stevenson's "Child's Garden of Verses."

1920, October 29. "The Fall of the House of Usher," Poem for Orchestra (after Edgar Allan Poe). First performance.

## Martha's Air, "In Novgorod we lived together," from the Opera "Tsarsky Nievesta" ("The Betrothed of the Tsar") Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin in the government of Novgorod, March 18, 1844*; died at Petrograd, June 21, 1908.)

Martha sings this song in the second scene of the second act.

In Novgorod we lived together. There was a great shaded garden. I still see the green garden where I played with my friend. I used to make for him garlands of roses. We lived there the livelong day and played there happily, breathing freely from full breasts. Every Sunday was a festival for us and we joyed in it. Oh! Oh! Oh! All our relations, seeing us, laughed kindly, rejoiced, and often said: "Yes, one sees you are betrothed; the bridal crowns are ready for you." We passed sunny days. Every bush bowed to us in a friendly manner; the little trees loved us and took delight in us. We lived happily in that green garden; we breathed so freely from full breasts.

* This date is given in the catalogue of Belaïeff, the Russian publishing-house. One or two music lexicons give May 21.

# *Boston Symphony Orchestra*

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"HIS MASTER'S VOICE"

S

(Born at Sontsovka, April 24, 1891; now living in New York.)

This song was composed for Mme. Koshetz.

Mr. Prokofiev received his first instruction from his mother. Later he studied with Glière and Sergeï Ivanovich Taneiev, in Moscow. He began to compose for the stage when he was very young: "The Giant" when he was seven; "The Deserted Islands" when he was nine; "The Feast" (after Pushkin) when he was twelve. He orchestrated only the third. Then came a symphony in G major. "Undina," an opera in four acts, was composed and scored when he was thirteen. In 1903 he entered the Petrograd Conservatory, where he took pianoforte lessons of Mme. Essipov; he studied composition with Liadov and Rimsky-Korsakov, and conducting with Tcherpnin. Graduating with the highest honors, he won the Rubinstein prize.

In the first years at the Petrograd Conservatory he produced no less than one hundred works, including a symphony in E minor, six pianoforte sonatas (one of which was revised and published in 1909 as Op. 1), two violin sonatas, and ninety pianoforte pieces. These compositions, regarded by him as immature—with the exception noted—have not been published. The list of his later compositions includes:—

1909. The opera "Maddalena"; Sinfonietta.
1910. Symphonic poem, "Dreams"; symphonic poem, "Poème d'Automne."
1911. First pianoforte concerto.
1912. Second sonata for pianoforte; Toccata for pianoforte; Ballade for violoncello and pianoforte.
1913. Second pianoforte concerto.
1914. Scythian Suite for orchestra; "Sarcasms" for pianoforte.
1915. Ballet, "The Harlequin's Story" (intended for production in Paris and London, but postponed on account of the war).
1916. "The Gambler," opera in four acts (based on a story by Dostoievsky).
1917. Classical symphony; Sonatas Nos. 3 and 4 for pianoforte; violin concerto; twenty "Visions Fugitives" for pianoforte; "Conjurement" for solo voices, chorus, and orchestra.
"Chout," ballet produced in Paris on May 17, 1921.
1921. Third pianoforte concerto.
"They are Seven," Incantations for tenor, chorus, and orchestra after an Akkadian cuneiform inscription.

"The Love for the Three Oranges" produced at Chicago and sung in French by the Chicago Opera Company on December 30, 1921, with Mme. Koshetz as Fata Morgana, a witch; Irene Pavloska, the Princess Clarice; Edouard Cotreuil, the King of Clubs; José Mojica, the Prince, his son; William Beck, Leandre, the Prime Minister; Octave Dua, Trouffaldino; Hector Dufranne, the Magician Tchello. Mr. Prokofiev conducted. The opera was produced at the Manhattan Opera House, February 14, 1922, by the Chicago Company.

* * *

Mr. Prokofiev first came to the United States in the fall of 1918. His first pianoforte concerto, D-flat major (produced at Moscow in July, 1912), was performed in this country for the first time at Chicago by the Chicago Symphony Orchestra on December 6, 1918 (Mr. Proko-

fiev, pianist). His Scythian Suite (produced at Petrograd, on January 29, 1916) was played at this concert. Other performances by the Chicago Symphony Orchestra of this composer's works: First performance anywhere of the third pianoforte concerto in C major, December 16, 1921 (it was sketched at Petrograd in 1918; completed at St. Brevin, France, in October, 1921); Classical Symphony, D major (1916–17) performed at Chicago on December 16, 1921 (first performance in America by the Russian Symphony Orchestra, New York, in December, 1918).

## Parasha's Revery and Dance (Doomka Parassi) (Little Russian) from the Opera "The Fair of Sorotchinsk"

Modeste Petrovich Moussorgsky

(Born on March 28, 1835, at his father's country place at Karevo in the government of Pskov; died in the Military Hospital of Petrograd, March 28, 1881.)

The text of the opera "The Fair of Sorotchinsk" is adapted from Gogol's story of the same name in his "Evenings at Dikanka." Moussorgsky, wishing to write music for a Little Russian character rôle to be taken by the singer Petrov, a warm friend, and the original Varlaam in "Boris Godounov," undertook in 1877 this new opera. He kept only a few pages: sketches of the prelude, three songs, and an instrumental dance "Hopak." He purposed to introduce a revised version of his orchestral fantasy "The Night on Bald Mountain" into the opera. (The melody of "The Revery of the Young Peasant" in the opera is used by Moussorgsky to describe the breaking of dawn as the final theme of the fantasy.) In the opera, which was completed by Liadov, Parasha, a beautiful peasant girl, is wooed by a peasant. Her stepmother plots against him.

In the song sung at this concert, Parasha thinks of her lover, and then recovers her gayety. Liadov orchestrated the accompaniment.

Andantino:—

Grieve no longer, my beloved,
Grieving never banished sorrow;
There are other lovely maidens
Fairer far than thy Parasha.
Ah, how I love to hear thee say:
"Parasha, my little dove, fairest little queen of mine."
Ah, how I dearly love to see thy tender glance,
When beneath thy raven brows thine eyes gleam so falconlike!
Nay, sorrow I must banish;
For despair I've no reason:
I'm not old and hideous,
Nay, forsooth, I'm youthful and pretty.
Have not lost all my charm yet!
Let's dance.

Allegretto grazioso:—

Hi! my young and black-eyed lover,
Standing up so straight and tall,
Come and tread a dainty measure
With thy sweetheart slim and small!
Pit, pat, go the little slippers
Of the maiden slim and small;

Click, clack, go the heavy top-boots
Of the lover straight and tall.
Don't be gloomy, don't be sad.
Come again to-night, my lad!
To be coy would be a sin,
Just be bold and step right in.
Pit, pat, go the little slippers.
Don't be gloomy, don't be sad!
Click, clack, go the heavy top-boots.
Come again to-night, my lad!
Hop! hop! Hopak dance!
Hop! hop! gayly prance!
Pit, pat, go the little slippers.
Let us dance the Hopak gay!
Pit, pat, go the little slippers.
This is merry market-day!
Hop! hop! Hopak dance!
Hi! ho! market-day!
Pit, pat, little slippers!
Hop! hop! Hopak gay!
Pitter-pat, go the little slippers!
Greetings to my lover gay!
Hop! hop! Let's be merry!
Let us dance till break of day!
Hi! *

A Hopak by Moussorgsky, orchestration by Rimsky-Korsakov, beginning "Hi! ha! ha! the Hopak! I'm the wife of a Kosak!" composed in 1866, was sung by Mme. Povla Frijsh at concerts of the Boston Symphony Orchestra in Boston, November 14, 15, 1919.

The Cossack Hopak is performed by a squatting dancer who throws out alternately his legs in front of him and parallel with the ground. F. de Menil gives a picture of a man thus dancing in his "Histoire de la Danse" (page 131), and says that the dance is perhaps of Scythian or Thracian origin.

The Hopak was danced in London early in July, 1909, at one of the performances of a Russian troupe led by Mlle. Karsavina and Theodore Kosloff. A dance of this nature was seen in the "Shubert Gaieties of 1919" at the Majestic Theatre, Boston, November 3, 1919. It has been danced in Boston by members of Mme. Pavlowa's company.

## Overture to "The Flying Dutchman" ("Der fliegende Hollaender") . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

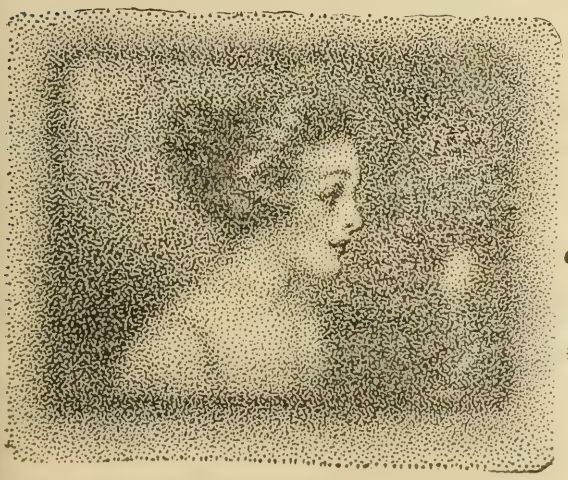
The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

*For the English words of this song translated by Deems Taylor and Kurt Schindler, we are indebted to that fine collection "Masters of Russian Song," Vol. I., twenty-five songs by Moussorgsky, published by G. Schirmer, New York and Boston, copyrighted in 1917.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act iii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole

Bachrach

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opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter, the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."


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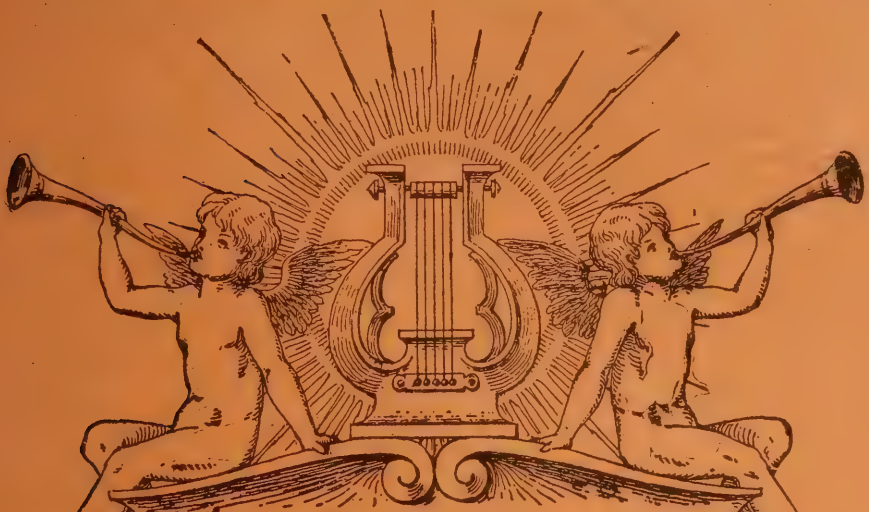
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INCORPORATED

PIERRE MONTEUX, Conductor

## Programme of the

## SEVENTH CONCERT

SEASON 1921-1922

THURSDAY EVENING, MARCH 23, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| | | | |
|---|---|---|---|
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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

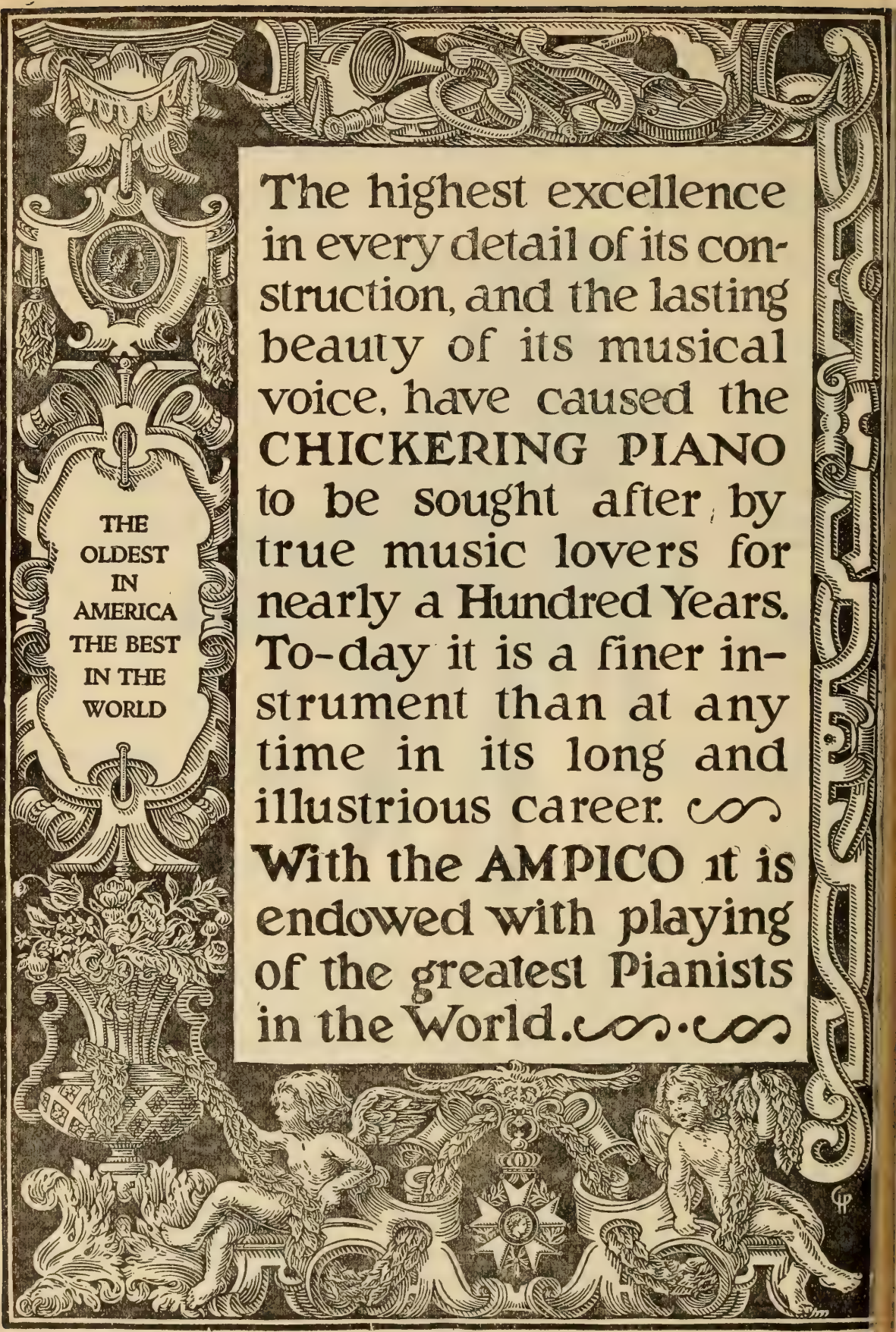
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|---|---|---|---|
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| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## SEVENTH CONCERT

## THURSDAY EVENING, MARCH 23

## AT 8.00

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## PROGRAMME

Tchaikovsky . . . Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

---

Saint-Saëns . Symphonic Poem, "Le Rouet d'Omphale" ("Omphale's Spinning Wheel") in A major, Op. 31

Mendelssohn . . . . Concerto in E minor for Violin, Op. 64

I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo; Allegro molto vivace.

Goldmark . . Overture, "Im Frühling" ("In the Spring") Op. 36

---

SOLOIST

RICHARD BURGIN

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There will be an intermission of ten minutes after the symphony

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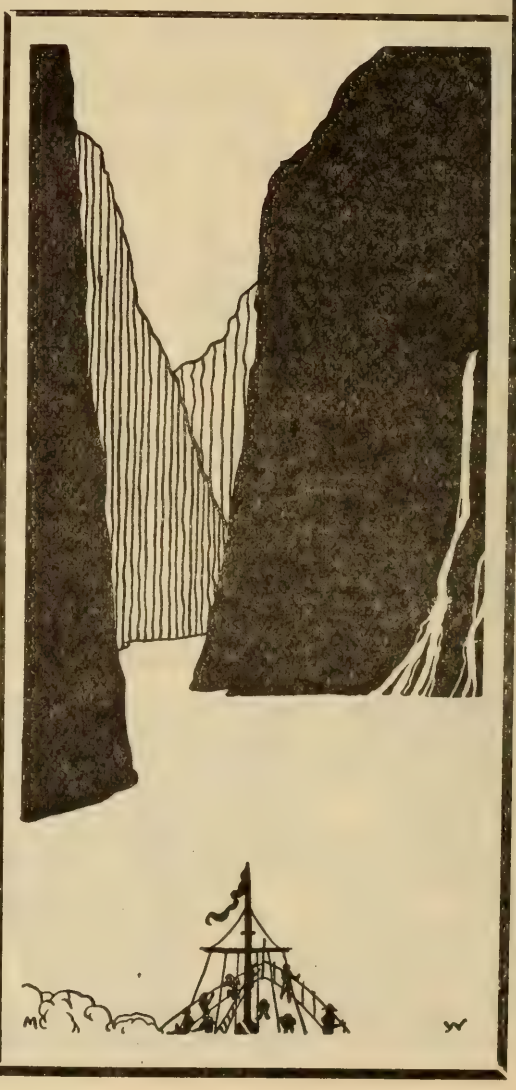
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## Symphony in F minor, No. 4, Op. 36 . . . Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend")

This best friend was the widow Nadejda Filaretovna von Meck.

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life.

One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

## Symphonic Poem No. 1, "Omphale's Spinning-Wheel," Op. 31.

### Camille Saint-Saëns

(Born at Paris, October 9, 1835; died in Algiers, December 16, 1921.)

"Le Rouet d'Omphale," Saint-Saëns's first symphonic poem, was composed in 1871. It was originally a rondo for piano and then orchestra. The first performance in public was of the piano piece played by the composer on January 9, 1872, at a concert of his works

in Paris. The first orchestral performance was at a "Concert Populaire," on April 14 of the same year. The first performance in Boston was by Theodore Thomas's Orchestra on November 20, 1875.

This note is printed on the fly-leaf of the orchestral score:—

The subject of this symphonic-poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the view-point of rhythm and the general aspect of the piece.

Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale mocking the vain efforts of the hero.

The music is free in form; it is an example of tone-painting and does not easily admit of rigid analysis, although it is not impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flutes and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning-wheel at work, and the chief theme, conspicuous by its elegance, is exposed. The play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the violoncellos and double-basses. It is repeated several times in melodic progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint, and the oboe, the coquettishly ironical voice of Omphale, answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning-wheel dies out in the topmost notes of flutes and the harmonics of violins.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbal (struck with a bass-drum stick), triangle, bass drum (with kettledrum stick), harp, strings. The score is dedicated to Mlle. Augusta Holmès.

* * *

Omphale was one of the noblest dames of antiquity. She was the daughter of the Lydian king, Jardanus, or Jardanes. Her husband was Tmolus, the god of a mountain and the father of Tantalus, and it was he that decided the musical contest between Pan and Apollo. After the death of her husband Omphale undertook the government. After Hercules in a fit of madness slew his friend Iphitus, he fell grievously sick. The oracle announced that he would not be released from this sickness unless he served some one for wages and for three years, and these wages were paid the family of Iphitus. Hermes, therefore, sold him to Omphale, and by her Hercules had a son.

Such is the more sober version of the story. Let us consider the variations.

Jeremy Collier tells the tale in these few words: "Omphale, Queen of Lydia and wife of Hercules, by whose Charms, they tell us, he was so much overcome, as that quitting his Club, he learn'd to Spin with her. 'Tis said that he gain'd her favour first by killing of a serpent, which destroy'd the country near the River Sangaris."

Plutarch: "But after that by fortune he [Hercules] had slayne Iphitus, with his owne handes, and that he was passed over the seas into the countrye of Lydia, where he served Queene Omphale a long time, condemning him selfe unto that voluntarie payne, for the murder he had committed. All the Realme of Lydia during his abode there, remained in great peace and securitie."

Diodorus of Sicily tells of the slaying of Iphitus and the decree of the oracle: "Hercules still sick, and forced to obey the oracle, went by sea to Asia accompanied by some friends, and there he resigned himself to be sold by one of them, and he became the slave of Omphale. The seller faithfully handed over to the children of Iphitus the money he had received.* Hercules recovered his health while he was in slavery to Omphale, he chastised the robbers that ravaged the land, and particularly the Cercopes, celebrated thieves, guilty of many crimes. Some he killed; the rest he gave to Omphale. He also slew with his grubbing-ax Syleus who used to lay hold of passers-by and force them to work in his vineyard. He took much plunder from the Itones who laid waste a great part of Omphale's country; and after he had made himself master of the town whence they would sally forth, he razed it to the ground after he had enslaved all the dwellers therein. Filled with admiration of his warlike virtues and his force, Omphale soon learned of what parents he was born; she freed and married him. By her he had a son named Lamon."

There are these operas: "Omphale," by Destouches (Paris, 1701); "Omphale," by Telleman (Hamburg, 1724); "Omphale," by Cardonne (Paris, 1769); "Omphale," by Conte Laville de Lacépède (about 1771). The "Omphale" of Destouches was twice parodied,—"Hercules filant" (1722) and "Fanfalé." "La Nouvelle Omphale," by Floquet, cited by Riemann, has no more to do with the old legend than has the charming story "Omphale," by Théophile Gautier. Indeed, not so much, for in the latter the Lydian queen is introduced in tapestry. "La Veuve Omphale," by Barbier (about 1875), was not performed.

And mention may be made of "Hercules and Omphale," pantomime, by W. Reeve (London, 1794); "Ercole in Lidia," by Rovetta (Venice, 1645) and by Mayr (Vienna, 1803); "Alcide et Omphale," by Aimon (about 1820, but not performed); "Hercule aux Pieds d'Omphale," by Roques (Paris, 1869). "Ercole Amante," by Cavalli, was performed at the Tuileries, Paris, February 7, 1662, but Omphale is not in the story. For an interesting account of this opera see "L'Opéra Italien en France avant Lulli," by Henry Prunières (Paris, 1913).

* * *

In more recent years Omphale has queened it both in opera and in opéra-bouffe.

She is the heroine of "Astarté," an opera in four acts, text by Louis de Gramont, music by Xavier Leroux (1863–1919), produced at the Opéra, Paris, February 15, 1901, when she was impersonated

* Here we have the market price instead of the wages paid to the children of Iphitus and not to his father Eurytus, as was reported by some.

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by Meyriane Héglon. Hercules with a band of followers invades Lydia to convert Omphale, a worshipper of the goddess Astarte, whose altar is at Lesbos. He and his men fall madly in love with the queen and her attendants. He abjures his own faith, grovels at her feet, and—of all things in the world—would fain marry her. Omphale is flattered by Hercules' devotion; but the High Priest of Astarte tells her that the day she becomes the wife of the hero, that day he must die. A stranger is announced: 'tis young Iole, who brings the shirt given by Nessus to Deianeira, the wife of Hercules: "If your spouse should ever be faithless," said the dying centaur, "give him this shirt stained by my blood." Omphale finds here a means of saving the hero from the prophesied death. Hercules dons the shirt, and, as in the old legend, is destroyed, and the flames seize the palace. Omphale starts immediately for Lesbos, repentant of her passing treachery toward the goddess.

In 1901 "Les Travaux d'Hercule," an opéra-bouffe in three acts, text by G. de Caillavet and Robert de Flers, music by Claude Terrasse, was produced at the Bouffes-Parisiens, March 16.* Some years before Mr. Edmond Pottier, an archæologist, startled the Institute by a paper in which he asserted that several of the labors of Hercules were performed by Theseus. But, centuries before him, Meglacides censured the poets who attributed to Hercules a strenuous life, and asserted that the hero was chiefly a glutton, who ate so greedily that his ears wagged, a wine-bibber, an effeminate voluptuary.

The librettists of this opéra-bouffe ascribe the glory of the labors to Augeas.

## Concerto in E minor, for Violin, Op. 64.

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Mendelssohn, in a letter dated July 30 of that year, mentions a violin concerto that was running in his head. Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished September 16, 1844. It was played for the first time March 13, 1845, by David (1810–73) at a Gewandhaus concert in Leipsic. There is no doubt that David assisted the composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, Allegro

* Hercule, Tarride; Orphée, Riche; Palémon, Henry; Augias, Colas; Lysius, Raiter; Omphale, Miss Diéterle; Erichtona, Miss Demoulin; Chrysis, Miss Desprez; Opora, Miss Suzanne de Behr.

molto appassionato, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, Allegretto non troppo, E minor, 4-4. The main body of the Finale, Allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instrument. The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

## Overture, "In the Spring," Op. 36 . . . . . Carl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter's Tale." Of his two symphonies the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthe-

silea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

"Made of perfect sound and exceeding passion."

And for his concert overture "In Italy" (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and

* But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.




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shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

* * *

The overture begins directly Allegro (feurig, schwungvoll, A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and towards the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

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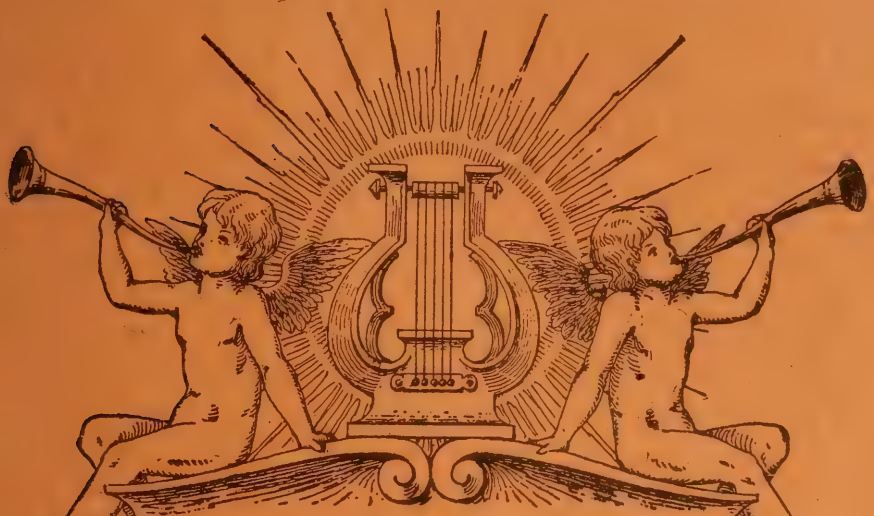
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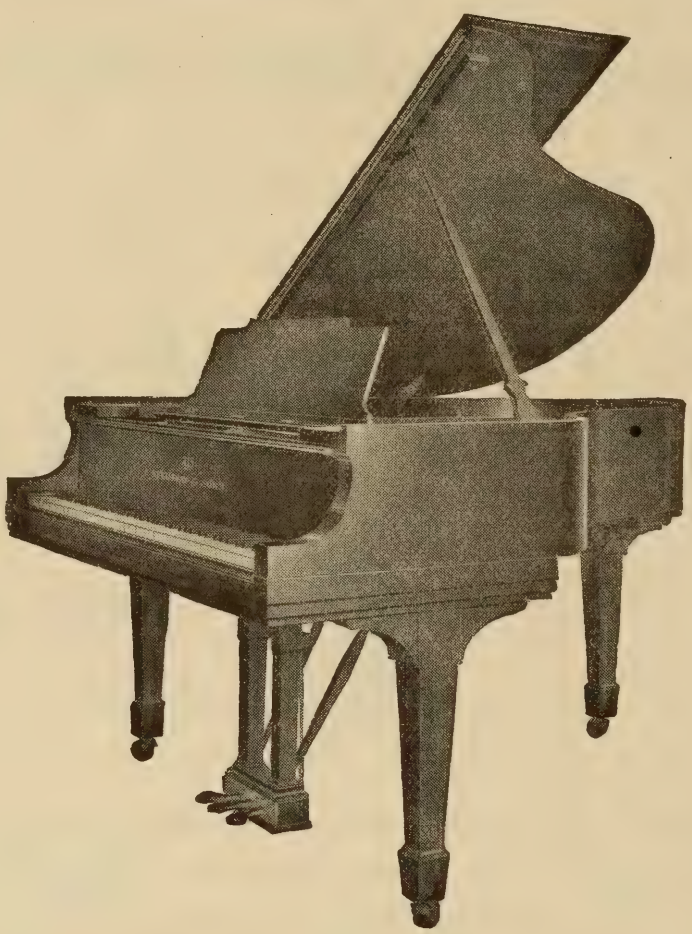
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|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
|---|---|---|
| Snow, A. | Fiedler, A. | Rogers, L. J. |

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# Boston Symphony Orchestra

Forty-first Season, 1921-1922

PIERRE MONTEUX, Conductor

## EIGHTH CONCERT

## THURSDAY EVENING, APRIL 6

## AT 8.00

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## PROGRAMME

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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Liszt . . . "Dance of Death," a Paraphrase of the "Dies Irae" for Pianoforte and Orchestra

Franck . Orchestral movements from "Psyche," Symphonic Poem

I. Sommeil de Psyché ("Psyche asleep"): Lento.
II. Psyché enlevée par les Zéphirs ("Psyche borne away by Zephyrs"): Allegro vivo.
III. Psyché and Eros ("Psyche and Cupid"): Allegretto modéré.

Rimsky-Korsakov . "La Grande Pâque Russe" ("The Russian Easter") Overture on Themes of the Russian Church, Op. 36.

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SOLOIST

ALEXANDER SILOTI

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STEINWAY PIANO USED

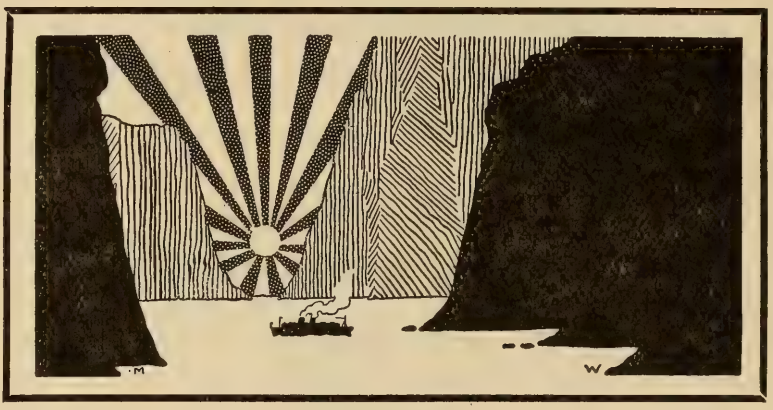
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There will be an intermission of ten minutes after the symphony

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## Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony.

Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo was undoubtedly suggested by the Alpine horn; the movement was finished on the Island of Rügen.

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Sim-

rock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first Beethoven, but the one composed by Mozart, which is know as the 'Jupiter.'"

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

## Todtentanz (Danse Macabre*), Dance of Death: A Paraphrase of the "Dies Irae" for Pianoforte and Orchestra

Franz Liszt

(Born at Raiding, near Oedenburg (Hungary), October 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt was thrilled by a fresco in the Campo of Pisa, when he sojourned there in 1838–39. This fresco, "The Triumph of Death," was for many years attributed to a Florentine, Andrea Orcagna, or l'Arcagnolo (1308? 1368?), but some insist that it was painted by Pietro and Ambruogio Lorenzetti.

The right of this fantastical fresco portrays a group of men and women, who, with dogs and falcons, appear to be back from the chase, or they may be sitting as in Boccaccio's garden. They are sumptuously dressed. A minstrel and a damsel sing to them, while Cupids flutter about and wave torches. But Death flies swiftly toward them, a fearsome woman, with hair streaming wildly, with clawed hands. She is bat-winged; her clothing is stiff with wire. She swings a scythe, eager to end the delight and joy of the world. Corpses lie in a heap at her feet,—corpses of kings, queens, cardinals, warriors, the great ones of the earth, whose souls, in the shape of new-born babes, rise out of them. "Angels like gay butterflies" are ready to receive the righteous, who fold their hands in prayer; demons welcome the damned, who shrink back with horror. The devils, who are as beasts of prey or loathsome reptiles, fight for souls; the angels rise to heaven with the saved; the demons drag their victims to a burning mountain, and throw them into the flames. Next this heap of corpses is a crowd of beggars, cripples, miserable ones, who beg Death to end their woe; they do not interest her. A rock separates this scene from another, the chase. Gallant lords and noble dames are on horseback; hunters with dogs and falcons follow in their train. They come upon three open graves, in which lie three princes in different stages of decay. An aged monk on crutches, possibly Saint Macarius, points to this *memento mori.* All talk gaily, although one of them holds his nose. Only one of the party, a woman, rests her head on her hand and shows a sorrowful face. On mountain heights above are hermits, who have reached through abstinence and meditation the highest state of human existence. One milks a doe while squirrels play about him; another sits and reads; a third looks down into the valley rank with death.

* "Macabre, also Machabree, Machabray, Macaber [the form now usually represents French macabre, an error for Old French macabré whence the earlier English forms]. The Old French word occurs first in Jean le Fèvre's 'Respit de la Mort' (1376), where the author, if he be correctly interpreted by M. Gaston Paris (Romania xxiv. 131) claims to have written a work called 'la danse macabré.' The etymology of the word is obscure; so far as its form is concerned it might be a popular corruption of Old French, macabé = Maccabæus (an example of 'Judas Macabré' has been found) and in the fifteenth century the 'Dance of Death' was called chorea Machabæorum in Latin (Du Cange cites a Besançon document of 1453) and Makkabensdans in Dutch. M. Gaston Paris, however, thinks Macabré may have been the name of the artist who painted the picture which suggested the first poem on the subject."—*The New English Dictionary.*

14—Lydgate (title) "The daunce of Machabree wherein is liuely expressed and shewed the state of manne, and howe he is called at Vnccertayne tymes by death, and when he thinketh least thereon."

For a learned discussion of the French word see Gabriel Plignot's "Recherches historiques et littéraires sur les Danses des Morts," pp. 80–89 (Dijon & Paris, 1826).

According to tradition, the faces in this fresco are portraits of the painter's contemporaries. Eastlake suggests that Death is here personified as a woman in accordance with the characterization in Petrarch's "Triumph of Death."

* * *

The first sketch of "The Dance of Death" was made at Pisa in 1839. It was developed at Weimar in 1849–50, completed with instrumentation in 1853, and revised in 1859.

It was not known to the public until March 15, 1865, when it was performed at The Hague from manuscript at the sixth concert of the Diligentia Musical Society, Joh. J. H. Verhulst, conductor. Hans von Bülow was the pianist. He played it at Hamburg on March 24, 1865, at a philharmonic private concert led by Julius Stockhausen, and at Löwenberg, December 3, 1865, in the concert-hall of the Prince's Castle, at the fourth concert of the Prince's orchestra, when Max Seifriz conducted.

Liszt's variations are founded on the *cantus firmus,* "Dies Irae," which has fascinated musicians of orchestral imagination from Berlioz to Loeffler. The piano with drums begins a bizarre motive ostinato, and the chant is proclaimed by clarinets, bassoons, trombones, tuba, violas, violoncellos, and double-basses. A short cadenza for the piano is followed by a repetition of this theme. The introduction is regarded by Reimann as an illustration of the verse that frequently occurs in the old Dances of Death, and may be found in part on old New England tombstones. The lines may thus be Englished:—

"So here lie all our bones; and to us both great and small come dancing! As you are now, so once were we; as we are now, so shall you be!"

The piano plays the "Dies Irae" *cantus* as a theme. Variation I. is divided between orchestra and piano. In Variation II. the theme is given to the left hand of the pianist, strengthened by strings pizzicato, and there is a horn solo. In Variation III. the theme occurs both in piano and in accompaniment. Variation IV. starts with canonic treatment for piano solo. There is a long cadenza, which leads to gentle passages in B major, and there is a clarinet solo. (This cadenza and the rest of the variation may be omitted.) The music waxes stormy, and Variation V. is in a quick fugato, at first for piano solo. It passes into a species of dance rhythm. The preceding passages of tenderness in B major now appear fortissimo. Episodes follow, which finally lead to a cadenza for the piano. The final section is composed chiefly of lively variations of the theme.

The work is scored for piccolo, three flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, kettledrums, cymbals, triangle, tam-tam, strings, and pianoforte. The score is dedicated to "the noble-minded protagonist of our art Hans von Bülow, with esteem and gratitude."

Liszt's "Dance of Death" was played in Boston for the first time at a Symphony concert, January 11, 1902 (Harold Bauer, pianist); Mr. Busoni was the pianist on March 5, 1904.

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"HIS MASTER'S VOICE"

S

(Born at Liege, December 10, 1822; died at Paris, November 8, 1890.)

"Psyché," a symphony for orchestra and chorus, with text by Messrs. Sicard and Fourcaud (?),* music by César Franck, was composed in 1887–88. It was performed for the first time at a concert of the National Society in Paris, March 10, 1888. It was performed at Châtelet concerts, February 23, 30, 1890, and after Franck's death on November 30 and December 7 of the same year.

***

This suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, four horns, four bassoons, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, two harps, and strings. The symphonic poem is dedicated to "My Friend, M. Vincent d'Indy."

The edition of "Psyche" for chorus and pianoforte (four hands) contains an explanatory preface, without the name of the author. We do not believe that this preface was written by Franck; was Vincent d'Indy the man? We now give a free translation:—

Psyche is asleep, vaguely soothed by dreams. Her spirit has glimpses of perfect happiness, that this world cannot give, but of which she has a presentiment. Suddenly the quivering air is charged with strange sounds. The Zephyrs bear her to Cupid's garden.

More beautiful than beauty itself, Psyche reposes in the midst of flowers. She is hailed a queen by Nature in festival array and rejoicing. Voices whisper in her ear the power of love. She awakes, gently moved. The voices sing of the approaching, invisible bridegroom. Charmed, she listens and waits. And now the voices say in graver tones: "Remember, you should never see the face of your mystic lover."

The spirits are silent. Now another voice is heard, gentle but penetrating. 'Tis the voice of Cupid. Psyche responds hesitatingly. Soon their souls are mingled. All is passion, all is light, all is happiness. 'T would be eternal if Psyche knew how to remember the warning.

She does not remember. Her punishment begins, so the voices declare. She weeps. Perhaps Cupid will pardon her. She weeps; she suffers infinite sorrow, for she has known infinite happiness. She lives on earth to suffer, consumed by impotent desires, to die in a dolorous and supreme flight towards the ideal love that she has lost forever, but for which she always hopes. "Cupid pardons," the mysterious voices proclaim. The whole earth trembles with joy. Rest, poor Psyche! Your longing which survived your death has risen to God and the God descends to you, repeating his love. Nature sings the same festival hymn, and lo, in the arms of her immortal spouse, Psyche leaves earth for the bosom of triumphant glory.

## PART I

### I. PSYCHE'S SLEEP

There are typical motives in this movement, as throughout the work. The Sleep theme is at first given to the clarinet, with accompaniment of strings; it is then given to oboe and flutes, later to violins. Then appear the theme of Longing (strings) and that of Love, which are mastered, however, by the Sleep theme, which brings the movement to a close.

### II. PSYCHE BORNE AWAY BY THE ZEPHYRS

There are two chief themes. The first—muted strings, with clarinet and flutes—personifies the zephyrs. It appears in another form, which

*These are the names of the librettists as given by Georges Servières in "La Musique Française Moderne" (Paris, 1897). Dr. Derepas in his "César Franck" says that Grandmougin wrote the poem. The music journals of Paris, in their reviews of the performances in 1888 and 1890, did not mention the name of any librettist. The librettist is not named either on the title page of Franck's own arrangement for chorus and pianoforte (four hands) or on that of the Suite published in 1900. Baldensberger, in his list of Franck's works, includes "Psyché poesie de L. L." Arthur Coquard gives the same information. Vincent d'Indy and Octave Séré say nothing about the librettists.

is borrowed from Franck's symphonic poem, "Les Éolides" (composed in 1876). This theme appears in varied forms, and it is often accompanied by arpeggios, either of muted strings or of flutes and clarinets. The second theme, of a tender, languorous nature, is thought to characterize Psyche.

There is a reminiscence of the theme of Love, given to the bass clarinet, and this is lost in the theme of Psyche.

## Part II

### III. THE GARDENS OF CUPID

Here the chorus of sopranos, altos, and tenors enters.

Several themes form the foundation of this movement. The first figure is given to the flute. Then the theme of Cupid (wood-wind and horns with violin trills) mingles with that of the zephyrs. These themes broaden and become passionate. The suggestion is of triumphant love, the love of Cupid. The passion subsides; the close is pianissimo.

Chorus:—

Love, source of all life, strong and youthful God, with conquering face, hail to Thee, O blessed power, gentle tyrant of hearts.

You fill the world with a sacred gladness; your footsteps fecundate the furrows. Mother Earth, after the ineffable caress, when from high heaven her lover descends with all his rays, gives birth in her intoxication.

O white sister of the lily, gentler than dawn, more beautiful than beauty itself, do you not feel a delicious longing arise in your heaving breast?

Hear the distant, invisible lyres sighing sweetly in the harmonious air! Your mysterious bridegroom comes to fill your virginal bosom with a sacred delirium.

See the palace doors opening for you; but, Psyche, remember that you are never to see the face of your mysterious lover. Obey, without attempting to understand, Destiny that is always wise.

### IV. PSYCHE AND CUPID

This orchestral movement comes immediately after the solemn warning of the chorus, and it ends the second part of the work. To quote from Huberti's sketch: "This movement portrays the happiness of the lovers. Love, at first hesitant, grows bold; it has its passionate flights, its returns to calmness, its torrents of passion, then its moments of ecstasy. The themes are so blended or enchained that they are nearly all of like importance, and often one is the conclusion of the other. They are charged with a penetrating solemnity which touches the heart core."

Vincent d'Indy says of this "love duet": "It would be difficult to regard it otherwise than as an ethereal dialogue between *the soul*, as the mystical author of 'The Imitation of Christ' conceived it, and a seraph sent from heaven to instruct it in the eternal verities. This, at least, has always been my own impression of this fascinating musical picture. Other composers called upon to illustrate the same subject would not have refrained from trying to depict love either in its physiological and most realistic aspects (as in 'Le Rouet d'Omphale,' for instance), or that kind of discreet and quasi-religious eroticism which was quite the fashion a few years ago ('Ève' and 'Marie-Magdeleine'). I think Franck chose the better part; and I will even venture to affirm that in acting thus, almost with *naïveté*, he came nearer to the true meaning of the old myth which has had so many reincarnations in mediæval and even modern poetry, including 'Lohengrin.' "* Else-

*Translation by Rosa Newmarch.

where M. d'Indy in his "César Franck" speaks of the mystical significance of this symphonic poem, which, "in spite of its antique title, has nothing of the pagan spirit about it, and still less of the Renaissance, but, on the contrary, is imbued with Christian grace and feeling, recalling the frescoes in the Arena of Padua or the *Fioretti* of St. Francis of Assisi."

### Part III

THE PUNISHMENT, SUFFERINGS, AND LAMENTATIONS OF PSYCHE. APOTHEOSIS

Love, she has known your name. Woe to her! Doubt seized the heart of the young immortal in the midst of the sweet mystery, the purified happiness. Her punishment begins; her suffering is cruel.

Far from Cupid's gardens and the sacred enclosure, behold her now wandering over the earth. The paths are hard for her bruised feet. Always alone, embittered, she goes, sobbing with regret for the mysterious blue gardens of Cupid and the sacred enclosure. The night grows darker and darker; the wind alone hears her despairing cries. No hope comes to her. Love, she has known your name; she weeps. Give back to her the blue gardens and the sacred enclosure.

Cupid has pardoned! Tremble, O earth and heaven! Psyche, raise your pale face. Let the dolorous remembrance of your first fault be hidden in eternal forgetfulness. And you, divine pair, ascend to the light. The miracle of love is at last accomplished.

## "La Grande Pâque Russe" ("The Russian Easter"); Overture on Themes of the Russian Church, Op. 36.

Nicholas Andrejevitch Rimsky-Korsakov

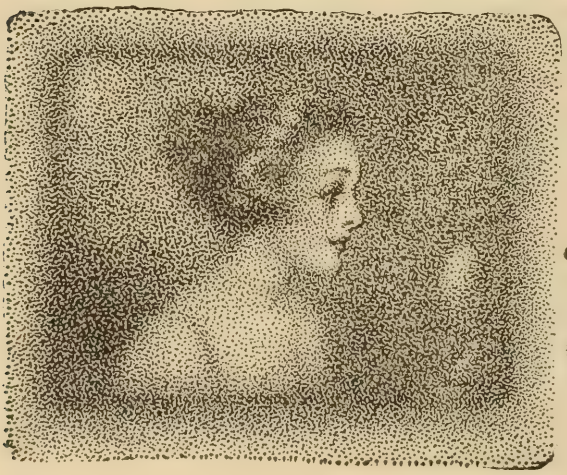
(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakov wrote this overture in 1888. It was not published until 1890.

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20-12; second violins, 18-10; violas, 14-8; violoncellos, 12-8; double-basses, 10-6.

A programme in Russian and French is printed on a fly-leaf of the

* This date is given in the catalogue of Belaïeff, the Russian publishing-house. One or two music lexicons give May 21.

Bachrach

*Photographs of Distinction*

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score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy. Rimsky-Korsakov's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

Let God arise, let his enemies be scattered:
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away:
As wax melteth before the fire,
So let the wicked perish at the presence of God.—*Psalm LXVII.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and annoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away) for it was very great. And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted; ye seek Jesus of Nazareth, which was crucified: he is risen.— St. Mark xvi.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit!" sing the choirs of Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.

The overture begins with an Introduction (Lento mystico, D minor, 5-2 time) in which a melody of the Russian Church is given to the wood-


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PROGRAMME

| | |
|---|---|
| Goldmark | Overture to "Sakuntala", Op. 13 |
| Mendelssohn | Concerto in E minor for Violin, Op. 64 |
| Strauss | "Till Eulenspiegel's Merry Pranks" |
| Saint-Saëns | Symphony (with Organ) in C minor, No. 3, Op. 78 (Organ—ALBERT SNOW) |

Soloist, RICHARD BURGIN, Violin

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wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato, D minor, 2-2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted to the violins (two of them in *altissimo* play harmonics) against repeated chords in the woodwind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. "Note the imitation of a deep-toned bell in the gong." There is a church-like return of the second theme in the wood-wind, and then a recitative, Maestoso, for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme reappears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When the overture was played in 1897 Mr. Apthorp wrote: "As far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather than of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term sonatina. Upon the whole the development is very free."


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## Thursday Evening, April 27, 1922

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# Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

### PROGRAMME

Rimsky-Korsakov . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.

---

Wagner

Excerpts from "The Mastersingers of Nuremburg" (Act III)
Introduction—Dance of the Apprentices—Homage to Hans Sachs
"Forest Murmurs" from Siegfried (Act II)
Funeral Music from "The Dusk of the Gods" (Act III)
"The Ride of the Valkyries" from "The Valkyries" (Act III)

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Thursday Evening, April 27, at 8.00



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FORTY-FIRST SEASON

1921-1922

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# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme of the

## NINTH CONCERT

SEASON 1921–1922

THURSDAY EVENING, APRIL 27, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

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|---|---|---|---|
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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
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# Boston Symphony Orchestra

Forty-first Season, 1921-1922

PIERRE MONTEUX, Conductor

## NINTH CONCERT

## THURSDAY EVENING, APRIL 27

## AT 8.00

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## PROGRAMME

Rimsky-Korsakov . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.

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Wagner . .
- Excerpts from "The Mastersingers of Nuremberg" (Act III)
  Introduction—Dance of the Apprentices—Homage to Hans Sachs
- "Forest Murmurs" from "Siegfried" (Act II)
- Funeral Music from "Dusk of the Gods" (Act III)
- "The Ride of the Valkyries" from "The Valkyrie" (Act III)

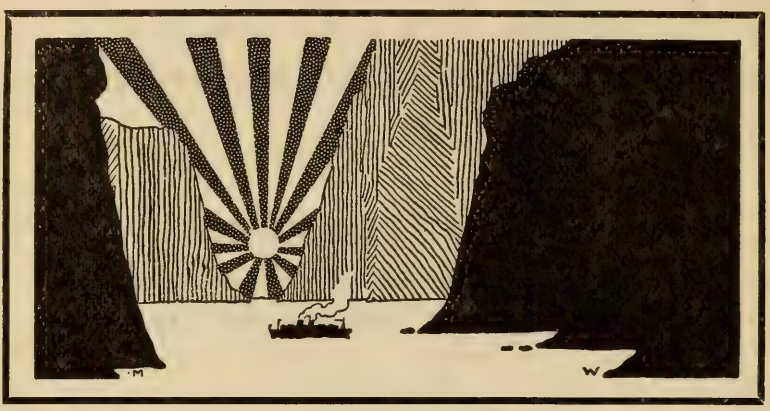
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## "Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35

### Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Petrograd.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakov, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze† Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music.

* This date is given in the catalogue of Belaïeff, the late Russian publisher. One or two music lexicons give May 22.

† "Bronze" according to Rimsky-Korsakov; but the word should be brass or yellow copper.

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

### I. The Sea and Sindbad's Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo violoncello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow.

### II. The Story of the Kalandar-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

## III. The Young Prince and the Young Princess.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

## IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The trombones roar out the Sea motive against the billowy Wave motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the Sea and Wave motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Scheherazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Koraskov protested violently against the disarrangement of her husband's music.

## Prelude to Act III., Dance of Apprentices, and Homage to Hans Sachs, from "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Die Meistersinger von Nürnberg" was first performed at Munich, June 21, 1868, under the direction of Hans von Bülow. Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther, Nachbaur; Eva, Miss Mallinger; Magdalene, Mme. Diez. The first performance in America was at the Metropolitan, New York, January 4, 1886. Sachs, Fischer; Pogner, Staudigl; Beckmesser, Kemlitz; David, Krämer; Walther, Stritt; Eva, Auguste Krauss (Mrs. Seidl); Magdalene, Miss Brandt.

The selections for this concert are taken from the third act. The Prelude begins with a slow phrase for the violoncellos taken from the scene in the same act in which Sachs on his cobbler's bench meditates on life and love: "Madness! Madness everywhere!" Then comes an old Lutheran choral. "Wach' auf," afterwards used as a greeting to Sachs as chief judge in the tournament of song. There are snatches of Sachs's shoemaker-song and there is use of an accompanying passage for Walther's Trial song in the first act.

The Dance of Apprentices is a part of the festival which closes the opera. The tune is a waltz in old-fashioned Ländler tempo, and in the rhythm of seven measures to the phrase.

Homage to Hans Sachs begins with the choral heard in the Prelude, and ends with a contrapuntal climax, much as the overture does.

## "Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

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has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fifner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the Volsung-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the Love-Life-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the Freia-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the Bird-Song-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the Fire-motive, the Siegfried-motive, the Slumber-motive, and the Bird-Song-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Un-

ger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

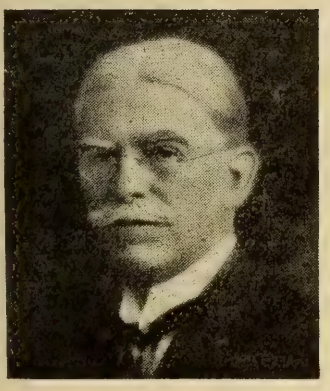
FUNERAL MUSIC FROM "GÖTTERDÄMMERUNG" ("DUSK OF THE GODS"), ACT III., SCENE 2 . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by William Foster Apthorp in the following order:—

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"II. The Death-Motive (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The Motive of the Volsungs' Heroism (slow and stately in tubas and horns).

"IV. The Motive of Symphathy* (worked up in imitation in woodwind and horns), merging soon into:

"V. The Love-Motive (in the oboe).

"(The bars under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The Motive of Siegfried the Hero (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

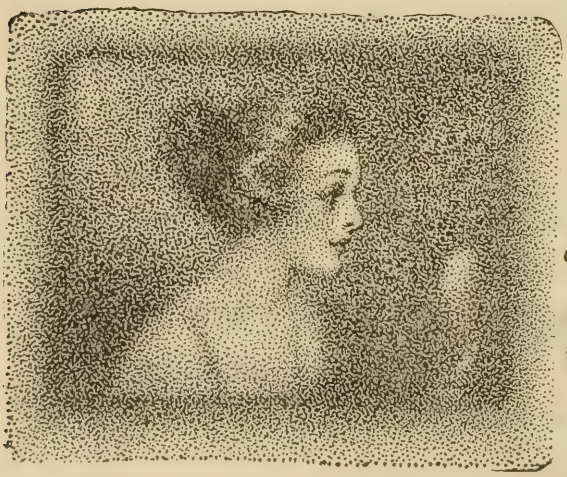
"X. The Brünnhilde-Motive (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

This funeral march music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of "Die Walküre."

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### Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The third act of "Die Walküre" begins with the music of the ride of the Valkyries. After some forty measures, the curtain rises showing the summit of a rocky mount,—the "Brünnhildenstein." "To the right a forest of pines bounds the scene, to the left the entrance to a rocky cave; above the cave, the crag rises to its highest point. Towards the rear the view is unobstructed; higher and lower rocks form the edge of the abyss. Clouds sweep by the ridge, as though driven by a storm. Gerhilde, Ortlinde, Waltraute and Schwertleite have camped on the summit, over the cave; they are in full armor. . . . A big cloud approaches from the rear."

The Valkyries hail a sister who is disclosed by the lightning as bringing a fallen warrior on her horse through the heavens. The cry of the Valkyries resounds. As they gather in number, more voices are added. Brünnhilde appears bringing in Sieglinde, and begs her sisters' protection from the wrath of her father, Wotan, whom she has disobeyed.


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# List of Works performed at these Concerts during the Season of 1921-1922

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| **BEETHOVEN** | | |
| Symphony No. 3, in E-flat major, "Eroica," Op. 55 | | III. December 8 |
| Symphony No. 5, in C minor, Op. 67 | | V. February 9 |
| **BRAHMS** | | |
| Symphony No. 3, in F major, Op. 90 | | II. November 10 |
| Symphony No. 1, in C minor, Op. 68 | | VIII. April 6 |
| **BRUCH** | | |
| Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46 | Soloist: PAUL KOCHANSKI | IV. January 12 |
| **FRANCK** | | |
| "La Procession" | Soloist: LAURA LITTLEFIELD | II. November 10 |
| Orchestral movements from "Psyché," Symphonic Poem (Nos. I, II, and IV) | | VIII. April 6 |
| **GOLDMARK** | | |
| Overture, "Im Frühling" ("In the Spring"), Op. 36 | | VII. March 23 |
| **HANDEL** | | |
| Aria, "Let the Bright Seraphim," from "Samson" | Soloist: LAURA LITTLEFIELD | II. November 10 |
| **HAYDN** | | |
| Concerto in D major, for Violoncello | Soloist: JEAN BEDETTI | III. December 8 |
| **HILL** | | |
| Waltzes for Orchestra | | VI. March 2 |
| **LIADOV** | | |
| Three Pieces for Orchestra: "Kikimora," "The Enchanted Lake," "Baba-Yaga" | | V. February 9 |
| **LISZT** | | |
| Concerto for Pianoforte and Orchestra, in A major, No. 2 | Soloist: ERWIN NYIREGYHAZI | I. October 20 |
| "Dance of Death": A Paraphrase of the "Dies Irae" for Pianoforte and Orchestra | Soloist: ALEXANDER SILOTI | VIII. April 6 |
| **MASSENET** | | |
| Overture to "Phèdre" | | IV. January 12 |
| **MENDELSSOHN** | | |
| Symphony in A major, "Italian," Op. 90 | | I. October 20 |
| Concerto in E minor, for Violin, Op. 64 | Soloist: RICHARD BURGIN | VII. March 23 |
| **MOUSSORGSKY** | | |
| Revery and Dance from "The Fair of Sorotchinsk" | Soloist: NINA KOSHETZ | VI. March 2 |
| **MOZART** | | |
| Concerto for Pianoforte, in D minor (Koechel, No. 466) | Soloist: MYRA HESS | V. February 9 |
| **PROKOFIEV** | | |
| Song without Words | Soloist: NINA KOSHETZ | VI. March 2 |
| **RABAUD** | | |
| Dances from "Marouf, the Cobbler of Cairo" | | I. October 20 |
| **RAVEL** | | |
| Orchestral Fragments from "Daphnis et Chloé," Ballet in one act | | III. December 8 |
| **RIMSKY-KORSAKOV** | | |
| "Sadko," a Tone Picture, Op. 5 | | I. October 20 |
| "Night on the Mount Triglav," Act III. of the Opera-Ballet "Mlada," arranged in concert form | | IV. January 12 |
| Air from "The Tsar's Bride" | Soloist: NINA KOSHETZ | VI. March 2 |
| "La Grande Pâque Russe" ("The Russian Easter"), Overture on Themes of the Russian Church, Op. 36 | | VIII. April 6 |
| Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 | | IX. April 27 |
| **SAINT-SAENS** | | |
| Symphonic Poem, "Le Rouet d'Omphale" ("Omphale's Spinning-Wheel"), in A major, Op. 31 | | VII. March 23 |
| **SCHÖNBERG** | | |
| "Verklärte Nacht" ("Radiant Night"), Sextet for Strings, Op. 4, arranged for String Orchestra | | IV. January 12 |
| **SCHUBERT** | | |
| Incidental Music to "Rosamunde" I. Ballet No. 1. II. Entra'acte No. 2. III. Ballet No. 2 | | II. November 10 |
| Symphony in C major, No. 7 | | VI. March 2 |
| **SMETANA** | | |
| Symphonic Poem, "Valdstynüv Tábor" ("Wallenstein's Camp") | | V. February 9 |
| **STRAUSS** | | |
| "Don Juan," Tone-poem (after Nicolaus Lenau), Op. 20 | | II. November 10 |
| **TCHAIKOVSKY** | | |
| Symphony No. 4, in F minor, Op. 36 | | VII. March 23 |
| **WAGNER** | | |
| Overture to "The Flying Dutchman" | | VI. March 2 |
| Excerpts from "The Mastersingers of Nuremberg" (Act III.) | | IX. April 27 |
| "Forest Murmurs," from "Siegfried" (Act II.) | | IX. April 27 |
| Funeral Music from "The Dusk of the Gods" (Act III.) | | IX. April 27 |
| "The Ride of the Valkyries," from "The Valkyrie" (Act III.) | | IX. April 27 |

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WITH HISTORICAL AND DESCRIPTIVE
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| Theodorowicz, J. | | | |
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| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

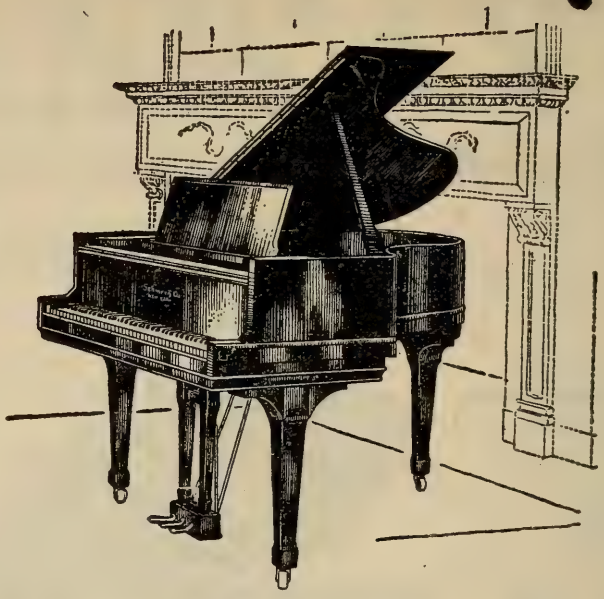
| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
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## AT 8.15

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## PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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Berlioz . . . . . Overture, "The Roman Carnival," Op. 9

Debussy . . . . . Aria of Lia from "L'Enfant Prodigue"

Zandonai . . . . . Aria, "Conchita"

Strauss . . "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

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There will be an intermission of ten minutes after the symphony

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## Symphony No. 3, in E-flat major, "Eroica," Op. 55.

### Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte

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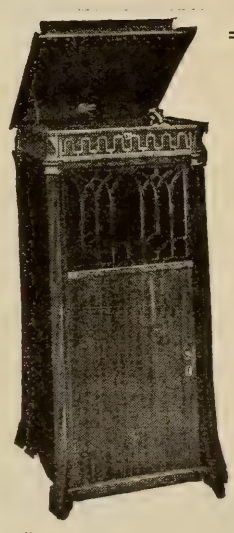
inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the

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French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted. In the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gal-


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lery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in





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1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at


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last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.




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OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdi-

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).


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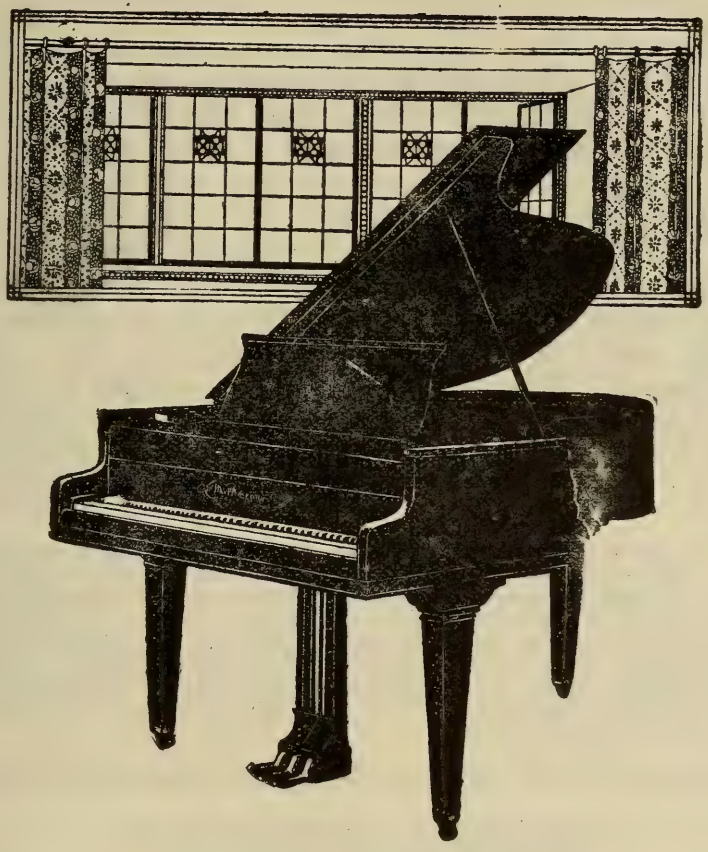
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nand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomine of "King Midas" is acted, and Balducci, among the spec-

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

†"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.




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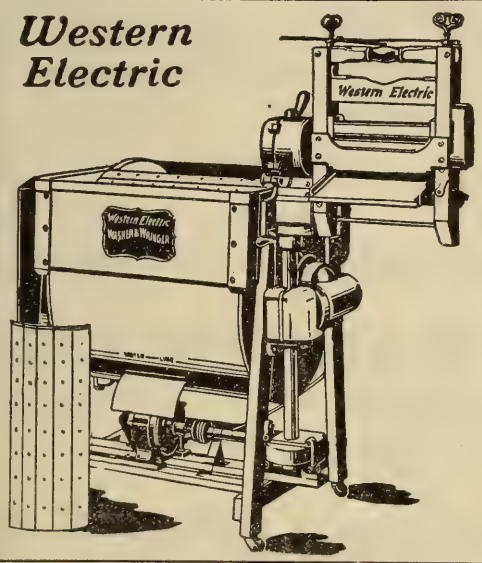
tators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

***

The overture begins Allegro assai con fuoco, with the chief theme which is taken from the saltarello* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir,

*Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz.*" The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus.* The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra,1877).


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si loin de vous, triste et vannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then violoncellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (We here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished fifteen first violins, fifteen second violins, ten violas, twelve violoncellos, and nine double-basses.


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## Recitative and Aria of Lia from the Cantata "L'Enfant Prodigue" . . . . . Claude Achille Debussy*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron at the Paris Conservatory, June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a pianoforte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

Recitative.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."


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Lia pleure toujours l'enfant qu'elle n'a plus! . . .

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Echangeait leurs chastes amours.
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants.
Ils voient couler les ans
Sans regret comme sans tristesse
Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

---

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore didst thou leave me?
On my heart thou art graven;
I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our King,
To God the Lord who giveth all.

Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

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How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years!*

Andante non troppo, D major, 3-4. The accompaniment is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, harp, and strings.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now in the United States.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss

* I do not know the name of the translator.—P. H.


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was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has recently been published. Lenau's unhappy sojourn in the United States will be described in the second volume.


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DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;


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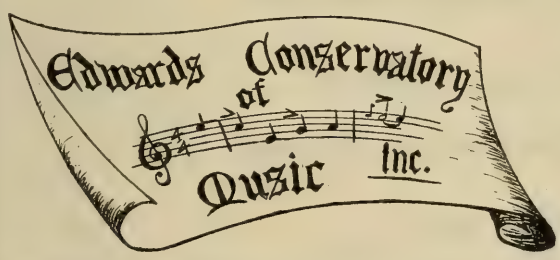
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and


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Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem; "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.


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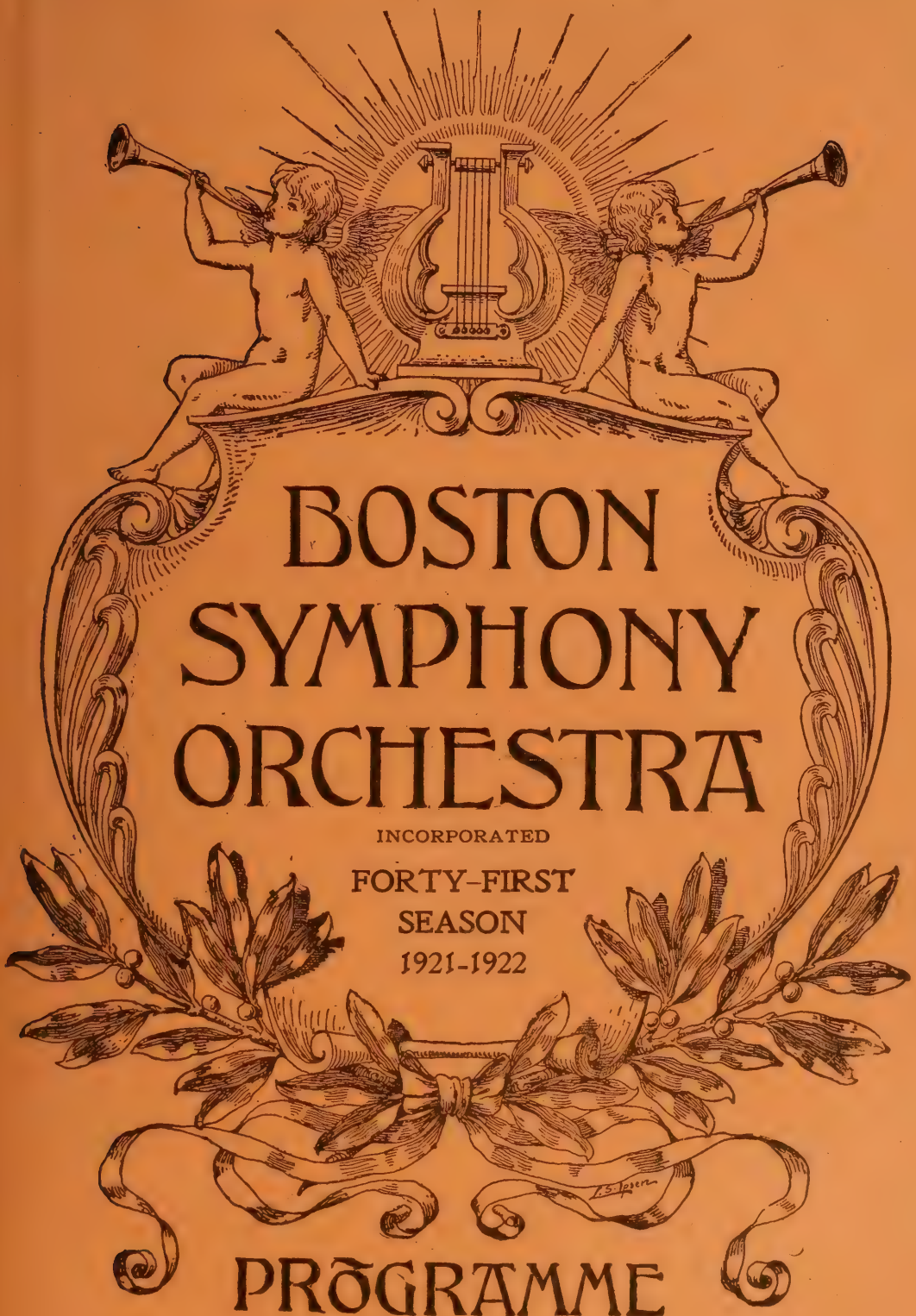
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PIERRE MONTEUX, Conductor

## Programme of the

# SECOND CONCERT

TUESDAY EVENING, DECEMBER 20, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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## PERSONNEL

### Violins.

| | | | |
|---|---|---|---|
| Burgin, R. | Hoffmann, J. | Gerardi, A. | Hamilton, V. |
| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

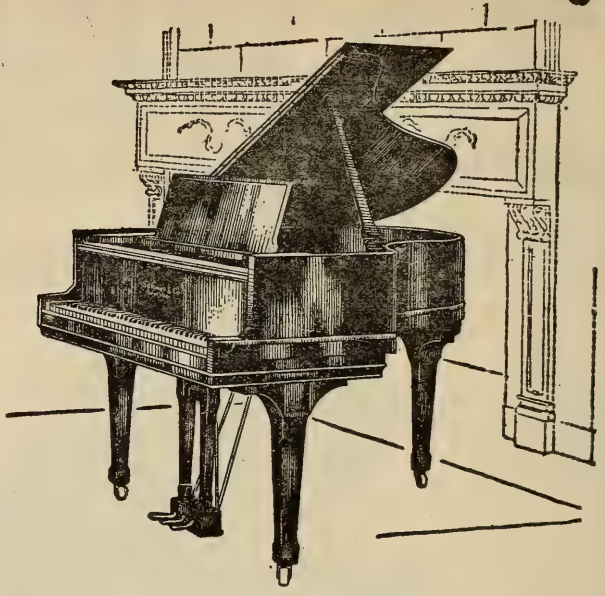
| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
|---|---|---|
| Snow, A. | Fiedler, A. | Rogers, L. |

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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## SECOND CONCERT

## TUESDAY EVENING, DECEMBER 20

## AT 8.15

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## PROGRAMME

Brahms . . . . . Tragic Overture, Op. 81

Grieg . . . . Concerto in A minor for Pianoforte, Op. 16

I. Allegro molto moderato.
II. Adagio.
III. Allegro moderato molto e marcato.

---

Tschaikowsky . . . . Symphony No. 4 in F minor, Op 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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## "Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880*; it was published in 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities, which an inexorable fate has imposed on him, leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

†See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).

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fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters says: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

## Concerto in A minor, for Pianoforte, Op. 16.

Edvard Hagerup Grieg

(Born at Bergen, Norway, June 15, 1843; died at Bergen, September 4, 1907.)

This concerto was composed in the summer of 1868 in the village of Sölleröd, Denmark, where Grieg was spending his vacation. His home was then at Christiania, Norway, where he was conductor of the Philharmonic Society. The first performance took place at Copenhagen in 1869. Edmund Neupert was the pianist. Grieg revised the concerto several times. A few months before his death he was rescoring it in part.




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## ENTR'ACTE

### BACH OR LISZT?

(Edward J. Dent in the *Nation* [London], June 11, 1921)

Ladies who travel in a certain small European country are advised by those who know it well to wear their oldest frocks, for if they dress as they would in London they will be the objects of not very respectful comment. The foreign pianist who visits London seems to have received analogous advice with regard to the musical fashions of English audiences. He probably assumes as a matter of course that the English, having no music of their own, will expect a German programme, by which I mean, not a programme consisting exclusively of German music, but the sort of programme which is offered to average German audiences. He commits a grave error, for English taste in pianoforte-playing differs curiously from that of the Continent. Moreover, the foreign pianist who gives a recital in London does not meet what could be called an average audience, even an average English audience. If he is one of the great men, he gets a select audience; if he is not, he gets practically no audience at all. And an audience of deadheads is all that he deserves if he can give us nothing more interesting than a programme of hackneyed


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nineteenth-century classics. Yet the object which he has in view is the exact opposite of the travelling Englishwoman's. She wishes to avoid comment, and comment is what he comes to England for.

To the majority of English music-lovers the pianoforte is still a domestic instrument. The foreign *virtuoso,* whatever his instrument may be, regards himself as a superman. To the Italian, singing is the intensification, or at least the exaggeration, of individuality; to the Englishman it is the negation of it. And this is perfectly consistent with the foreigner's habit of regarding the Englishman in general as a man who exaggerates his own individuality beyond all measure. Our ideal of English liberty is the liberty of individualism for the average man; in imperial Germany individualism was equivalent to *lèse-majesté.* The only individual who could be allowed to intensify his own personality was the artist, the rare exception to normal citizenship, the superman. England has always regarded the doctrine of the superman with amused contempt. It was an unnecessary doctrine for the Englishman. England had no need of supermen, not so much because all Englishmen were *ipso facto* supermen, but because all foreigners were submen. The foreign superman is to the Englishman simply a super-freak; the only foreigner whom he will accept is the one who succeeds in





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The historic example of the Continental superman in music is Liszt, and we can sum up the difference between the English attitude to music and that of the Continent in the fact that Liszt has never had the slightest influence on English music. He played in England, he was adored in England, especially when he was too old to play any more—that is the true English way. But he founded no school of pianists in this country, and his compositions have been regarded with something less than respect. Mr. Lamond was his pupil, and Mr. Lamond is one of our great men, but his greatness lies in the dignity and austerity of his interpretations. Among our composers Elgar is the only one who has derived something from Liszt. Perhaps it is just this touch of Liszt that has made Elgar more acceptable to Continental audiences than others of his generation; yet it is an influence so slight as to be hardly apparent at all when we compare Elgar, not with his compatriots, but with his contemporaries abroad.

England has produced no pianoforte music—though as I write this sentence I feel rather like Alice in the trial scene. Yes, endless music is written for the pianoforte in England, but even our newest renaissance has brought forth very little that finds its way into concert programmes. The favorite concerts are still those of Schumann and Beethoven. Let it be noted that the concertos of


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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

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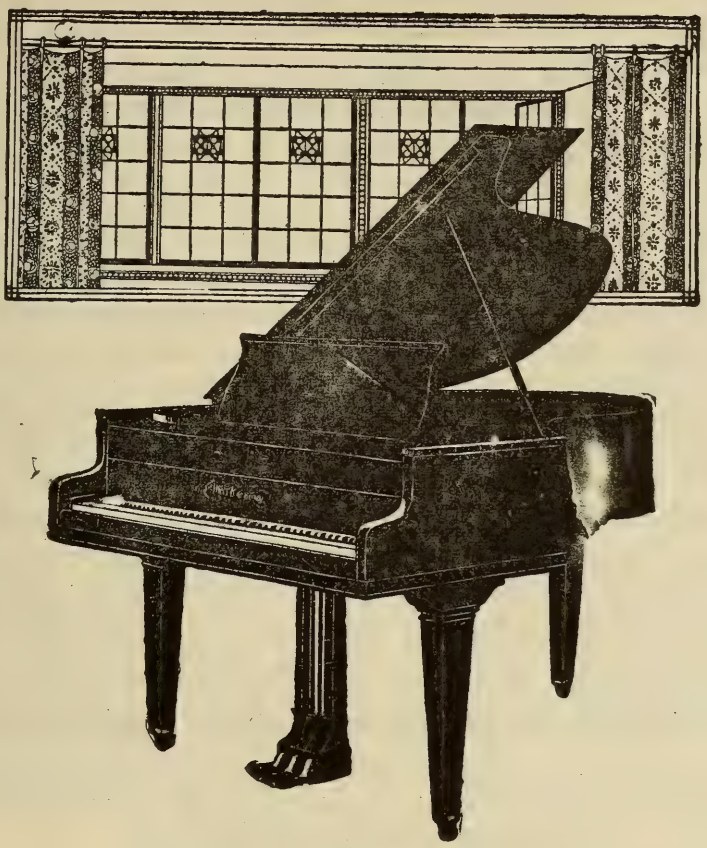
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This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tschaikowsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tschaikowsky in composition. Through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tschaikowsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man;




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a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will a be new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At

* In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indiifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.


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first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at

* There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).


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least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tschaikowsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams.


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"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

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IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tschaikowsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Serge Tanéieff in a letter to Tschaikowsky said that the work seemed to him a symphonic poem, to which the three other movements were added fortuitously. He found the Andante charming, though he was not greatly pleased with the middle section; the Scherzo was "exquisite." "The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our *prima ballerina*,' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt." To this letter Tschaikowsky replied from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not


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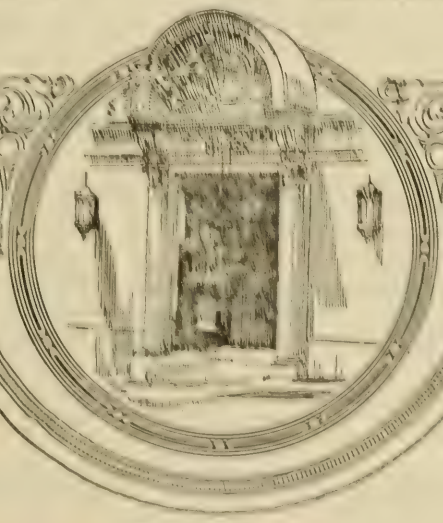
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be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to my mind, deserve such criticism. I never can understand why 'ballet music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobieschanskaya* dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid

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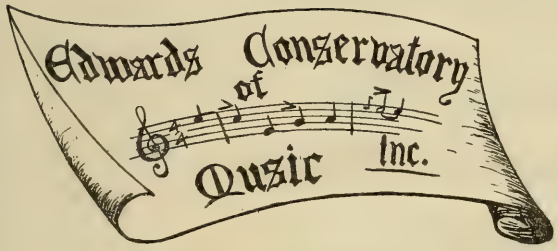
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of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the


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first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently."

Tschaikowsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."


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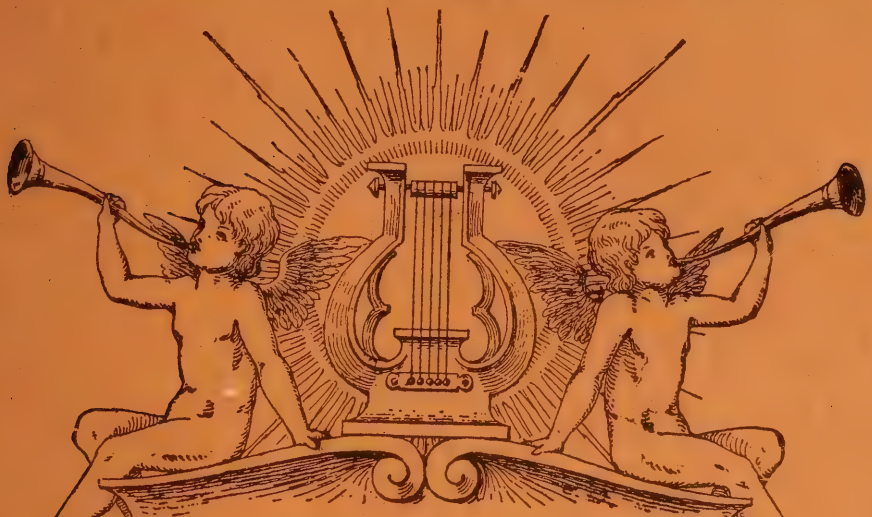
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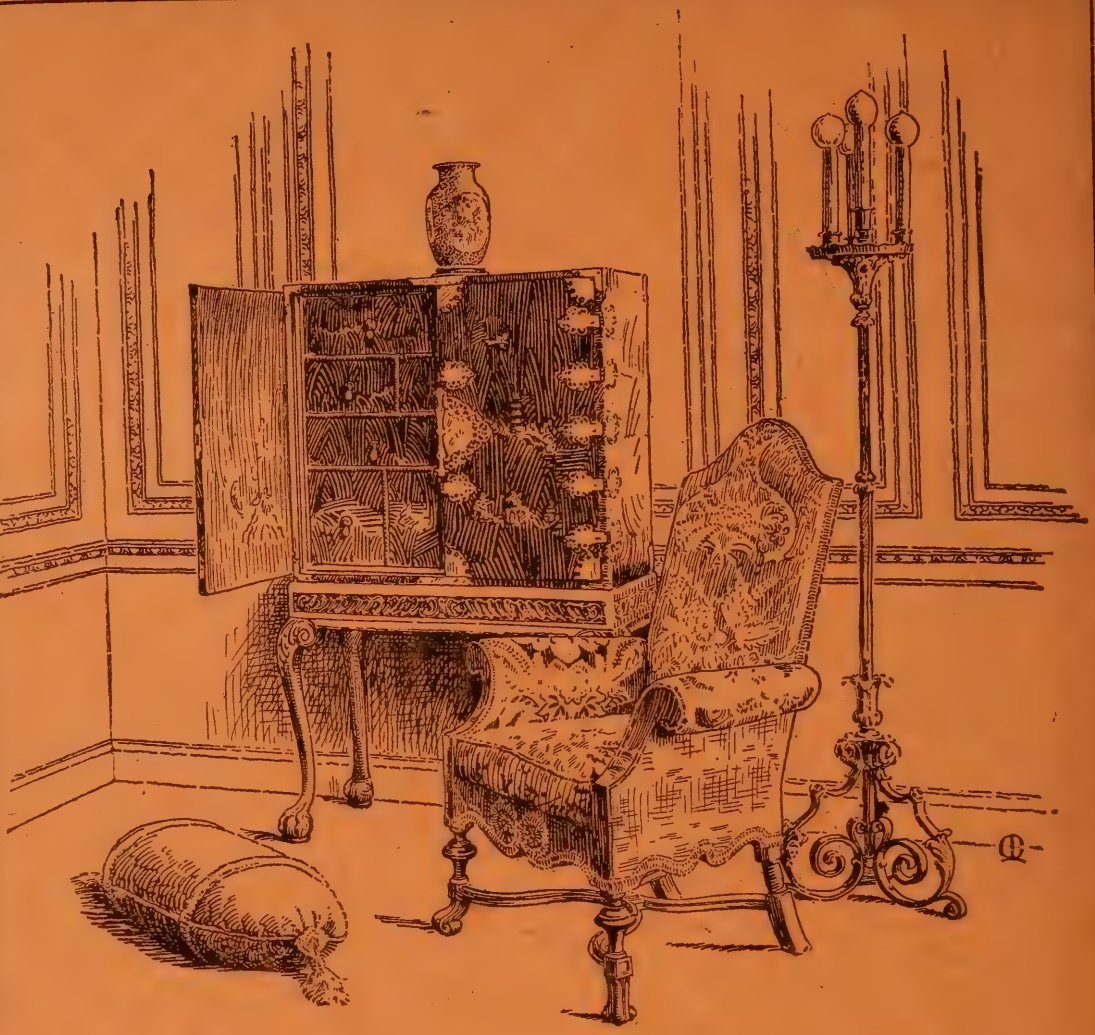


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## PERSONNEL

### Violins.

| | | | |
|---|---|---|---|
| Burgin, R. | Hoffmann, J. | Gerardi, A. | Hamilton, V. |
| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

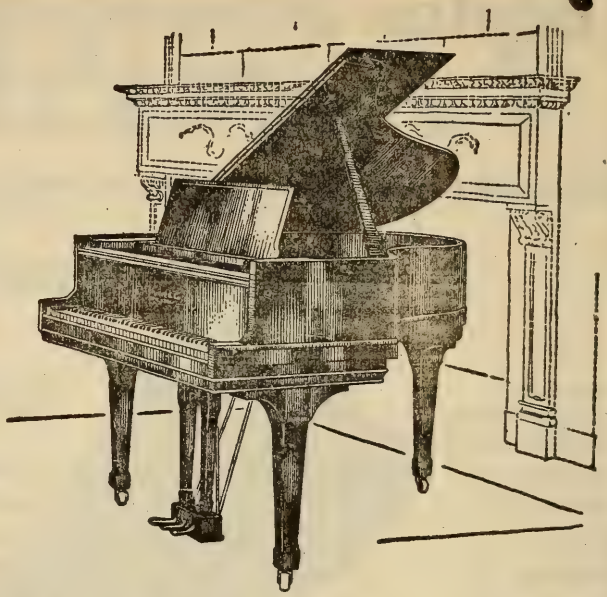
| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

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| Snow, A. | Fiedler, A. | Rogers, L. |

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## PROGRAMME

Weber . . . . . Overture to "Oberon"

Brahms . . . . Variations on a Theme by Haydn, Op. 56a

Franck . . . . Symphonic Piece from the Symphonic Poem "La Rédemption"

---

Mendelssohn . . . . Concerto for Violin in E minor, Op. 64

I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo; Allegro molto vivace.

Borodin . . Polovtsian Dances from the Opera "Prince Igor"

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## Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! !* C. M. V. Weber." This entry was made at London.

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## Symphonic Piece from "The Redemption," a Symphony-poem in Three Parts . . . . . César Franck

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

This Symphonic Piece, "Morceau Symphonique," was composed in 1873–74. It was performed probably for the first time at a concert of the Société Nationale, Paris, February 13, 1874. It was performed later at the Cirque d'Hiver, Paris, March 19, 1876. It was afterwards rewritten and played at a concert of the Opéra, Paris, November 17, 1895.

This piece, however, was not composed for the first version of "The Redemption," and the orchestral piece for which it was substituted was not played at the first performance of the work in 1873.

The orchestral intermezzo, now known as the Morceau Symphonique, was most carefully revised by Franck. He at first made many corrections, then he decided to rewrite it wholly, and he retained only the entrance, at the end, of the fundamental theme of the work which brings the peroration.

This entire rewriting of a piece that had cost the composer infinite labor and had already been engraved is a curious instance, says d'Indy, of artistic conscientiousness, "but to this we owe the superb melody at the beginning, which it is impossible to hear without emotion, for it is 'music itself,' as Chabrier said."




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## Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a.
### Johannes Brahms

**(Joseph Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)**

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a Theme by Haydn in the version (Op. 56b) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.


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It is not definitely known whether the orchestral version or the one for two pianofortes was the earlier. The orchestral stands first in thematic catalogues of Brahms's compositions, but the pianoforte version was published first—in November, 1873. The probability is that the orchestral version was the first. The autograph manuscript of Op. 56B is dated at the end "Tutzing July 1873." Mr. Max Kalbeck calls attention to the fact that in 1870 Brahms was anxious to obtain a musical position by which he would be able to gain an intimate knowledge of the orchestra. It was also in November, 1870, that C. F. Pohl showed him the compositions of Haydn to which reference will be made later: an Andante from a symphony and the Chorale that gave Brahms his theme. Mr. Kalbeck believes that the score of Haydn's Chorale put Brahms in mind of the excellent wind choir of the Detmold Court orchestra, and the thought of the Vienna Philharmonic Orchestra gave him greater desire to write an orchestral work.

The first performance of the Variations was at a concert of the Philharmonic Orchestra in Vienna on November 2, 1873. Otto Dessoff, the conductor, was so pleased with the work that he begged Brahms to allow him the pleasure of producing it, the more so as Dessoff gave him to understand that he could conduct it.

Klaus Groth gives an account of the final rehearsal in his





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"Reminiscences." He, Franz Lachner, Dr. Billroth, and a few others heard Beethoven's Seventh Symphony while Brahms now and then went into a neighboring room, making the excuse, "I know it well enough." After some of Brahms's Variations had been played, the conductor left the platform. Brahms took off his overcoat—"that gave me the impression that he was about to perform some mighty muscular feat"—mounted the stage, said something in his rough voice to the orchestra which had greeted him with a *Tusch,* then ordered from memory a repetition of certain passages. "I was astonished, how he called out, for instance, 'Letter C, third measure.'" Billroth, who could not stay to the end, said good-by, with the remark, "I say, Brahms, I must leave; the composition has pleased me also in places." Groth left Brahms at the end, saying, "That is also my opinion," whereupon Brahms answered ironically, "Yes, you too are not musical."

Changes were made in the orchestration during the rehearsal. A bass tuba that had been dropped out was restored, then dropped again and the double-bassoon substituted. Satisfied with his work, Brahms sent the manuscript to Simrock by Nottebohm, who was journeying to Berlin. For the score and for the pianoforte "version," as Brahms called it, the sum of 1,000 thalers was asked.


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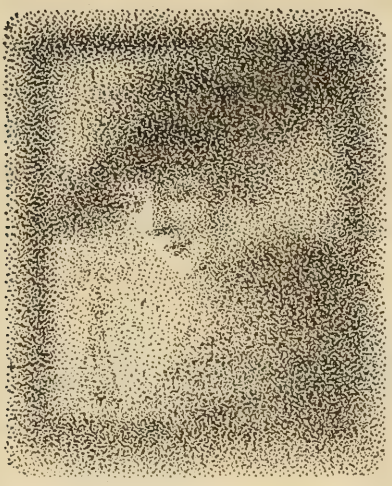
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The pianoforte version was long neglected. Pianists would not believe that instead of an arrangement it was an independent work.

The Variations were performed in Munich on December 10, 1873, when Levi conducted. On February 5, 1874, they were played at a Pension Fund concert of the Gewandhaus Orchestra, Leipsic. Early in that month they were performed at Breslau (twice), Aix-la-Chapelle, and Münster. On March 13, 1874, Brahms made his first appearance as composer, pianist, and conductor at a concert of the Musikalische Akademie in the Odeon, Munich. The programme was as follows: Haydn, Symphony in D major; Schubert, Aria (Heinrick Vogl); Brahms: Variations on a Theme of Haydn, pianoforte concerto in D minor (Brahms pianist), Songs for tenor, "Das Lied vom Herrn von Falkenstein," "Die Kränze," the ninth song in "Magelone" and "Auf dem See" (Vogl), Three Hungarian Dances. We read in Heinrich Bihrle's "Die Musikalische Akademie München

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1811–1911" (Munich, 1911) that Brahms was made much of; but there was this remark about the Hungarian Dances: "Products of this kind are not suitable for concerts. That the large audience held itself reserved towards these Hungarian Dances gave evidence of the good musical taste of our concert frequenters." The authoritative statement of Bihrle that Brahms "was made much of" is contrary to that made by Miss Florence May in her Life of Brahms. She speaks of his "little success" in Munich; "in spite of Levi's continued efforts the musical circles of Munich remained indifferent to the master's music." Miss May, although an enthusiastic Brahmsite, as a biographer is often inaccurate. The first performance of the Variations in London was at a Philharmonic concert May 24, 1875, when W. G. Cusins conducted. Early in 1876 Brahms visited Holland and conducted his Variations in several cities.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn. In the original score it is entitled


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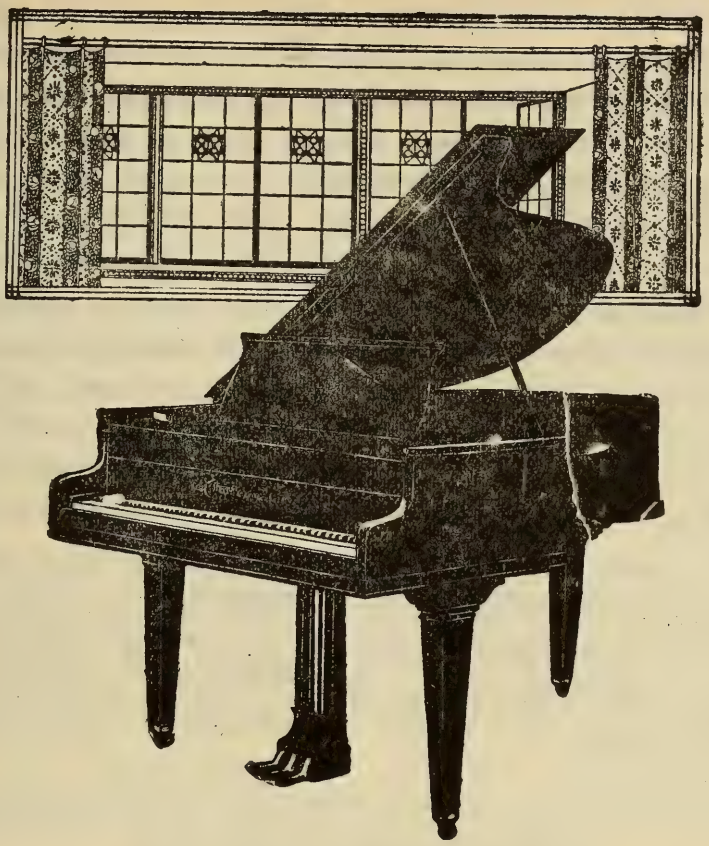
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"Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major; it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale." He copied the two pieces. For the third bassoon and the serpent Brahms substituted a double-bassoon, which since Beethoven's time (Symphonies 5 and 9 and "Fidelio") had been seldom used in orchestra.

This divertimento was composed by Haydn probably about 1782–84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the

* It is possible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."




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Chorale and why the folk-song-like tune is so named, is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar ten-


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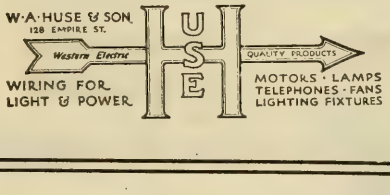
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dency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit,* if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Max Kalbeck in his Life of Brahms ("Johannes Brahms," Vol. II., part 2, pp. 465-474) has much to say about these Variations. He even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the Variations in the same


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year an instance of "telepathic communication between two productive intellects." But Flaubert had pondered the subject and written a version of his extraordinary book years before.

Max Kalbeck discussed at length the question whether Brahms had in mind St. Anthony of Egypt or St. Anthony of Padua. Which saint Haydn had in mind is immaterial. Mr. Kalbeck finds that St. Anthony of Thebes is the hero of the Variations. The saint of Padua, whose festival is on June 13, was born in Lisbon. The legends connected with his name are not of an extraordinary character, and Father Abraham a Sancta Clara erred in attributing to him the rhymed sermon to the fishes. (See F. Nork's "Der Festkalender" in "Das Kloster," Stuttgart, 1847, pp. 399, 391.) The great St. Anthony, according to Butler, was born in 251 A.D. at Coma near Heraclea in Egypt; he founded his first monastery in 305; he died in 356, bequeathing one of his sheepskins with the coat in which he lay to St. Athanasius, to whom a Life of St. Anthony has been attributed. This Anthony was beset for many years by devils. Sometimes Satan tempted him in the form of a beautiful woman; at other times grotesque or horrid imps assailed him. "And anon," to quote from "The Golden Legend" of J. de Voragine, who flourished in 1370 and

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whose book published about 1470 was Englished by William Caxton in 1483, "they came in form of divers beasts wild and savage, of whom that one howled, another siffled, and another cried, and another brayed and assailed S. Anthony, that one with the horns, the others with their teeth, and the others with their paws and ongles, and disturned, and all to-rent his body that he supposed well to die."

Brahms was a great friend and admirer of the painter Anselm Feuerbach (1829–80). Brahms dedicated his "Nänie" to Henriette Feuerbach, the painter's mother. It was composed soon after the death of her son. Feuerbach, a sensitive, vain, disappointed man, painted a life-size "Temptation of Saint Anthony." The saint is in a forest. A young monk is kneeling with hands pressed on his breast. A scourge, book, and skull lie near him. Behind him, seen against the evening sky and the landscape, is the figure of a woman, who apparently calls to him, entreating him to leave his pure religious meditation and enter into Life. This picture, as other paintings by Feuerbach, was ridiculed when it was exhibited, so that the artist destroyed it; but his friend and biographer Allgeyer had made an engraving of it, and photographed an oil sketch for the painting.* Kalbeck recalls a conversation he had with Brahms about the legend of the saints and their relationship to painting and sculpture. There was talk of the incongruity shown in pictures of St. Anthony by old painters of the Netherlands in which a not very seductive woman hangs on the saint's neck while about them are grinning, bestial, ridiculous demons. Brahms said that this showed the naïveté and the piety of the painters and in the ecclesiastical taste of the period; for horror mingled with sensuality made a far deeper impression than sheer beauty on simple souls; and how should the painter show that the woman were Satan if there were not attendant demons? Brahms added: "One painter, Feuerbach, endeavored to tell the story without any magical apparatus. Therefore he turned the old St. Anthony into a modern monk, and his endeavor turned out to him an injury. Do you know the picture?" He showed the photograph. "However," he said, "this is not at all a subject for painting. Poet and musician could rather take advantage of it."

In these Variations Kalbeck finds a crescendo of musical psychology. He also finds a symphony in variations: "Scherzo and Adagio are represented by Nos. 5 and 7; beginning and ending are Allegro and Finale." One variation developed from another reminds him of musical dissolving views. "By the first of the five strokes of the bell which are intoned by wind instruments the demons hasten from afar; they come the strings of the quartet, to mingle with the spirits ascending from the Chorale."

There is much of this fanciful description. In the seventh variation Mr. Kalbeck finds the hardest test undergone by the saint; "the most atrocious because it is at the same time the sweetest." In this

* See Julius Allgeyer's "Anselm Feuerbach," Vol. II., p. 265.

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(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Mendelssohn, in a letter dated July 30 of that year, mentions a violin concerto that was running in his head. Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished September 16, 1844. It was played for the first time March 13, 1845, by David (1810–73) at a


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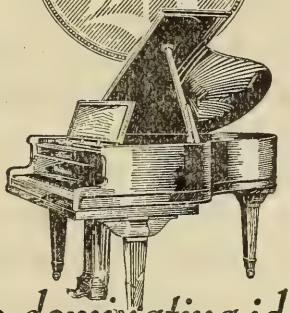
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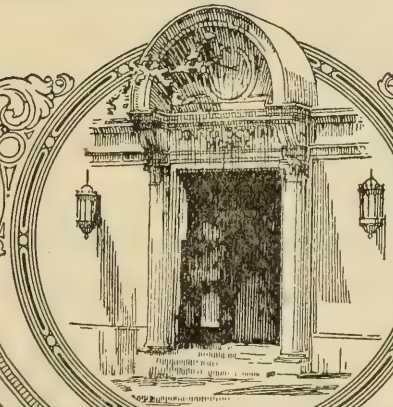
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Gewandhaus concert in Leipsic. There is no doubt that David assisted the composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, Allegro molto appassionato, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

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vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instrument. The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

POLOVTSIAN DANCES FROM "PRINCE IGOR," ACT II, No. 17.

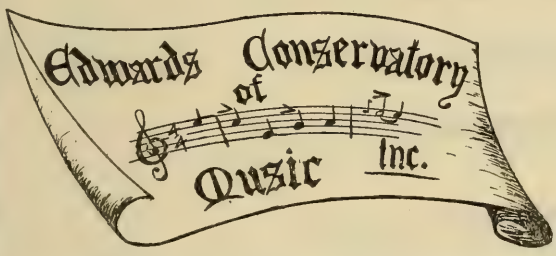
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These dances form the final of the second act (No. 8 in the opera is a dance of young Polovtsian girls following a girls' chorus). With some of these dances, choral song is joined. In the Introduction, the oboe supported by harp and violoncellos (*pizz.*), plays the melody of the women's chorus. Then follows a "dance of savage men," Allegro vivo, with a lively tune for clarinet with which the former song is joined. General dance, Allegro. Dance of prisoners; dance of little boys alternating with dance of men with chorus.


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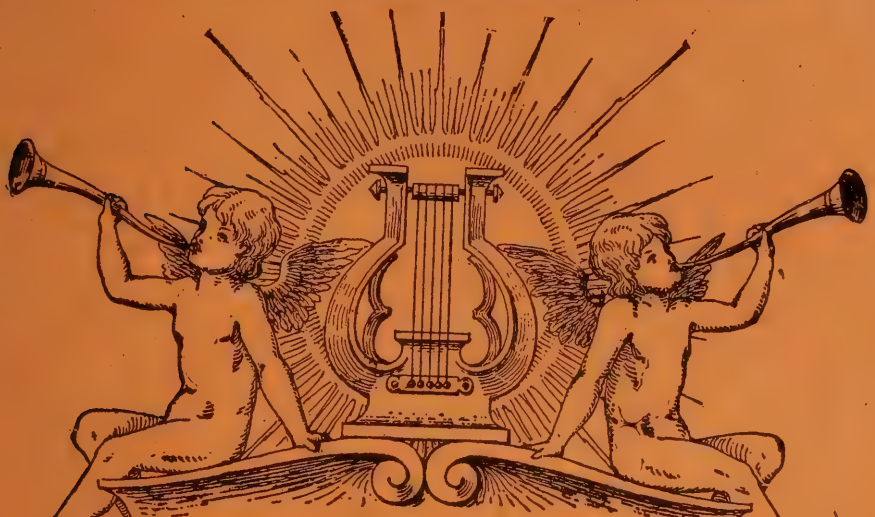
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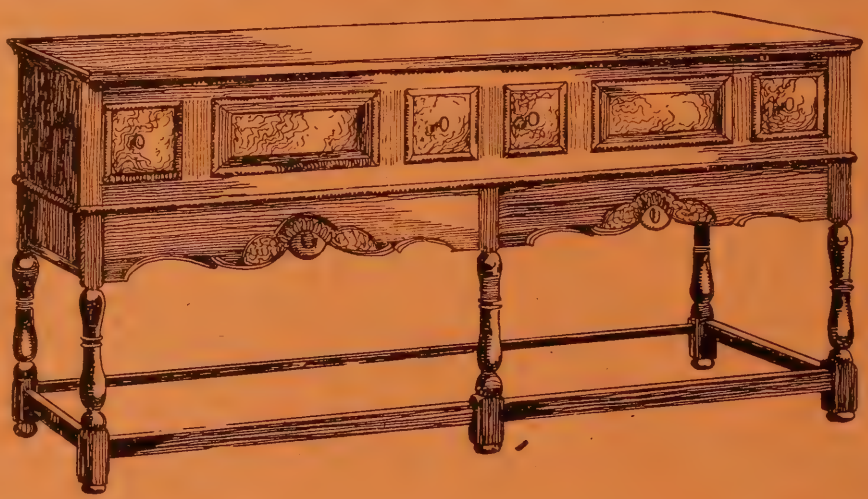
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| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

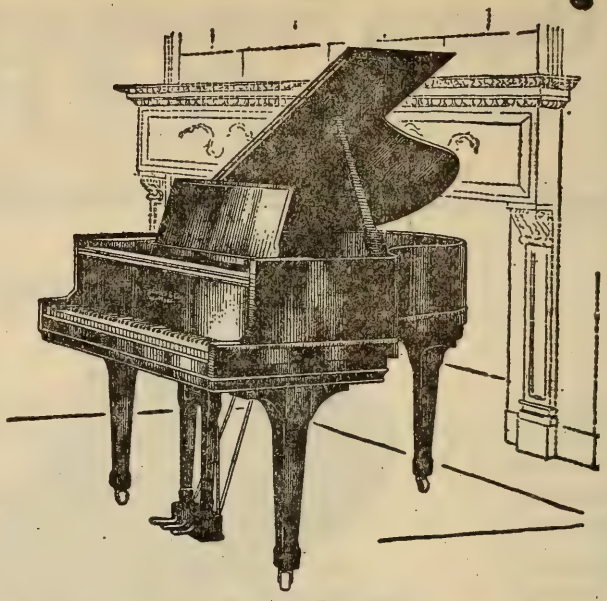
| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
|---|---|---|
| Snow, A. | Fiedler, A. | Rogers, L. |

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## AT 8.15

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## PROGRAMME

Schumann . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto piu vivace Trio II.
IV. Allegro animato e grazioso.

---

Debussy . "Prelude à l'Après-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarmé

Liszt . . Concerto, E-flat major, No. 1, for Pianoforte and Orchestra

Rimsky-Korsakov . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

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SOLOIST

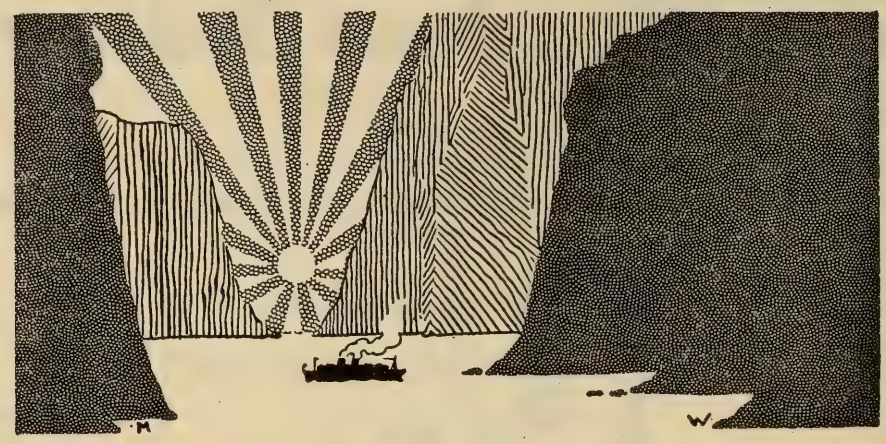
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WHITTEN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin:

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"Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only, I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The sym-




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phony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra,


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were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—





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Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht.

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N.Y.), who knew Böttger, contributed the following note: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its


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sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a




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letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'"

Mr. Kautz gave as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library."

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

The symphony was first performed, from manuscript, at a concert


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iven by Clara Schumann for the benefit of the Orchestra Pension und in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted.

On August 13, 1841, the symphony was played in the Gewandhaus, hat corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:—

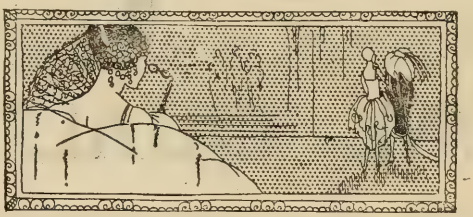
Introduzione und Allegro vivace.

Larghetto und Scherzo.

Allegro animato.

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then

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in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?' " ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41).

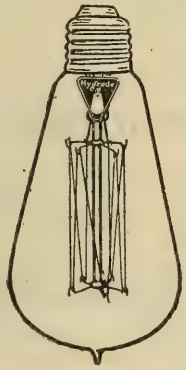
The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

I. Introduction, Andante un poco maestoso, B-flat major, 4-4; Allegro molto vivace, B-flat major, 2-4.

II. Larghetto, E-flat major, 3-8.

III. Scherzo, Molto vivace, D minor, 3-4; Trio I., D major, 2-4; Trio II., B-flat major, 3-4.

IV. Allegro animato e grazioso, B-flat major, 2-2.

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## Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l' Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he become recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.


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Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

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Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

*
* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

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* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun.

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an


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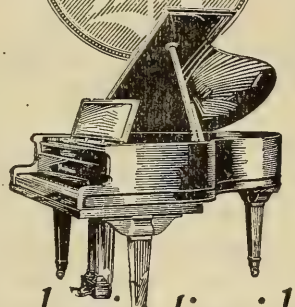
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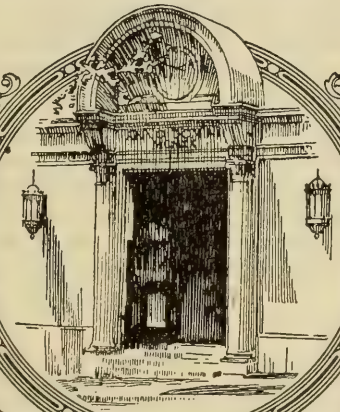
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amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

## Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was completed probably in 1848 or 1849 from sketches made in the early forties. According to a letter of Hans von Bülow, the concerto was completed in June, 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar, at a court concert in the hall of the Grand Duke's palace during the Berlioz week, February 17, 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The score and the edition for two pianofortes were published in May, 1857; the orchestral parts in June, 1872.


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## Caprice on Spanish Themes, Op. 34.

### Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakov's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tchaikovsky writing to Rimsky-Korsakov in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

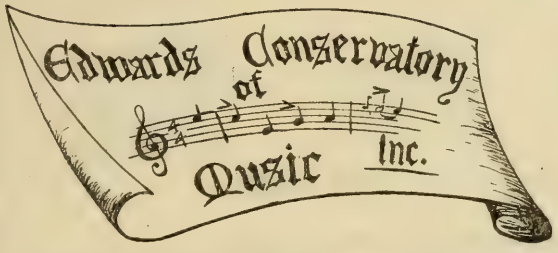
* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar.

‡ These words are italicized in the original letter


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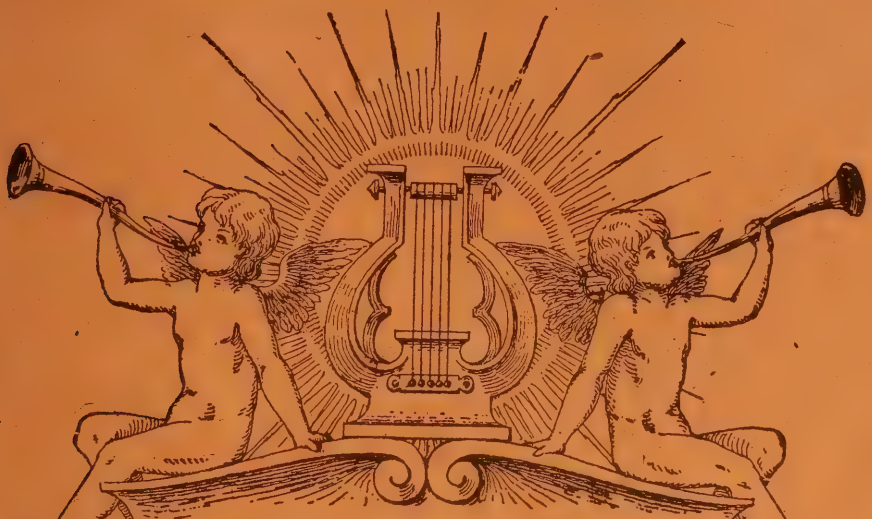
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| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

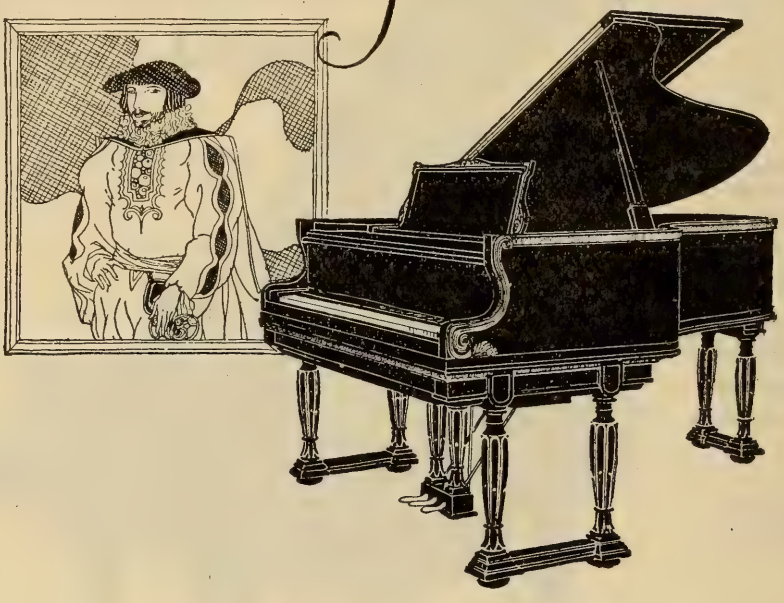
| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
|---|---|---|
| Snow, A. | Fiedler, A. | Rogers, L. J. |

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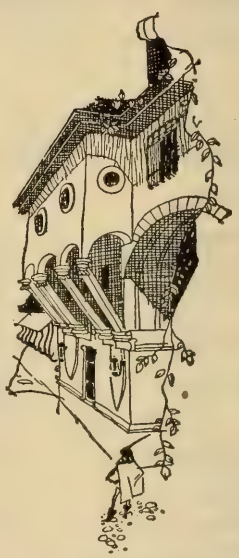


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## PROGRAMME

d'Indy . . "Wallenstein," Trilogy (after the Dramatic Poem of Schiller) Op. 12

I. Wallenstein's Camp.
II. Max and Thekla (The Piccolomini).
III. The Death of Wallenstein.

---

Wagner . . . . . Prelude to "Parsifal"

Pergolesi . . . . . { "Salve Regina" / "Eia Ergo" / "Et Jesum, benedictum"

Verdi . . Aria, "O Don Fatale" from the Opera, "Don Carlos"

Liszt . "Les Préludes," Symphonic Poem No. 3 (after Lamartine)

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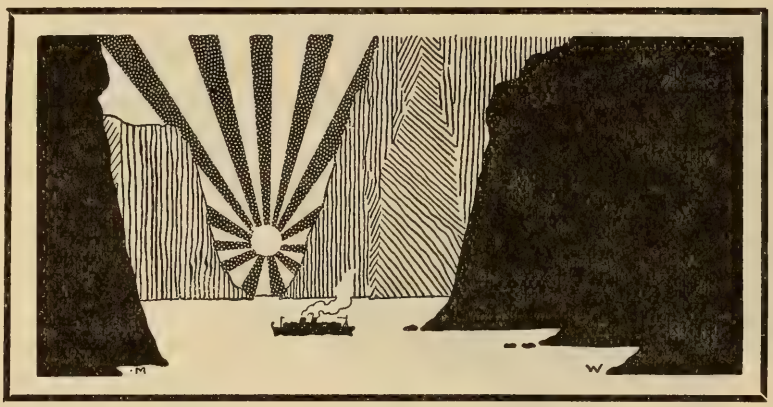
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There will be an intermission of ten minutes after d'Indy's "Wallenstein"

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## "Wallenstein," Trilogy (after the Dramatic Poem of Schiller)

### Vincent d'Indy

(Born at Paris, March 27, 1852* ; now living in Paris.)

The first work of Vincent d'Indy performed in Paris was his "Ouverture des Piccolomini," produced at a Pasdeloup concert, January 25, 1874. This overture, the second part of the "Wallenstein" trilogy, showed, it is said, the marked influence of Schumann. It was afterwards changed materially, thoroughly rewritten.

The "Wallenstein" trilogy was begun in 1873–74. It was completed about 1881. The third movement, "La Mort de Wallenstein," was first performed at a Pasdeloup concert ("Concert Populaire") in Paris, March 14, 1880. The first movement, "Le Camp de Wallenstein," was first performed at a concert of the National Society, Paris, April 12, 1880. It was performed March 30, 1884, at a Concert Populaire, Pasdeloup conductor, in Paris. There were performances of this or that movement at the concerts of the National Society in Paris, at Angers, and at Antwerp, but the first performance of the trilogy, complete, was at a Lamoureux concert in Paris, March 4, 1888.

The first performance of the trilogy in the United States was at one of Anton Seidl's concerts in Steinway Hall, New York, December 1, 1888.

The first performance of the trilogy in Boston was on October 19,

* This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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1907, at a concert of the Boston Symphony Orchestra. There was a second performance on December 20, 1918.

When "The Death of Wallenstein" was first performed in Paris, there was an argument, an explanatory programme, for a contemporary reviewer then discussed the possibility of translating into music "Rêves héroïques de gloire et de liberté," "Trahison," "Mort," while he admitted d'Indy's success in the sections, "Souvenir de Thecla" and "Triomphe." The score of the trilogy is without a programme of any sort.

Hugues Imbert's sketch of the trilogy was Englished by Stanley V. Makower as follows:—

"The distinguishing feature of the symphonic music of Vincent d'Indy is that it paints with forcible truth, marvellous vividness, and astonishing vigor the various episodes in the drama of Schiller. For instance, in the first part, 'Le Camp,'* after the slow valse, comes the

* James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unfailing success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry, and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

" 'Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime.' "




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savage dance with its determined rhythm, the sermon of the Capuchin father given to the bassoon, the theme of Wallenstein energetically illustrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by the trumpets amid the fortissimi of the orchestra. In all this you will recognize the mastery of the musician who has approached very nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the persons in the drama. Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what felicity do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested in the brief introduction by the horns! The third and last episode is the death of Wallenstein. Very dramatic is the opening, in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini' (act ii., scene 6). Yet the mysterious force which labors in the bowels of nature—the ladder of spirits that stretches from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their centre,—all this can be beheld alone by the eyes of the heaven-born joyous descendants of


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Zeus—those eyes from which the veil of blindness has fallen. After several episodes, an ascending progression of the basses brings back the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the *starry* chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song. Soon calm is restored, and the sound dies away gradually in a long pianissimo of the stringed instruments."

* * *

The first movement, "Wallenstein's Camp," Allegro giusto, 3-4, is dedicated to Henri Duparc.* It is in the general nature of a

* Marie Eugène Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck prompted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault. In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the Lower Pyrenees. He is now living in Switzerland. His chief works are a symphonic poem, "Lenore" (composed in 1874–75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony concert, December 5, 1896), an orchestral suite, a violoncello sonata (destroyed), a set of waltzes for orchestra (1874) "Aux Etoilers," nocturne for orchestra (1910, performed at a Lamoureux concert, February 26, 1911), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874–78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.


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scherzo which portrays the camp life and the rude jesting of the soldiery. The chief theme is given immediately to full orchestra. It is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, allegro moderato, 3-8. After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the other a theme, B minor, Allegro moderato e giocoso, 2-4, in a fugal passage.* This section describes the Capuchin's sermon. The monk is mocked and derided by wood-wind instruments; the trumpet parodies the fugue theme, and clarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets, and trombones announce by a phrase, Largo e maestoso, 4-4, the presence of Wallenstein. The monk is at last free, and the scherzo trio, which began with the bassoon theme, is at an end. The Camp motive and the waltz themes are worked out with changes in the instrumentation, and the Wallenstein motive reappears (brass instruments) at the close in the midst of the orchestral storm.

II. "Max and Thekla" ("The Piccolomini"), Andante, Allegro, Adagio, E-flat major, B major, G major, E-flat minor, 4-4, is dedi-

*Hermann Kretzschmar, in his analysis of this movement, is reminded of the days of Reinhard Keiser (1674–1739), who wrote quartets, quintets, and sextets for bassoons.


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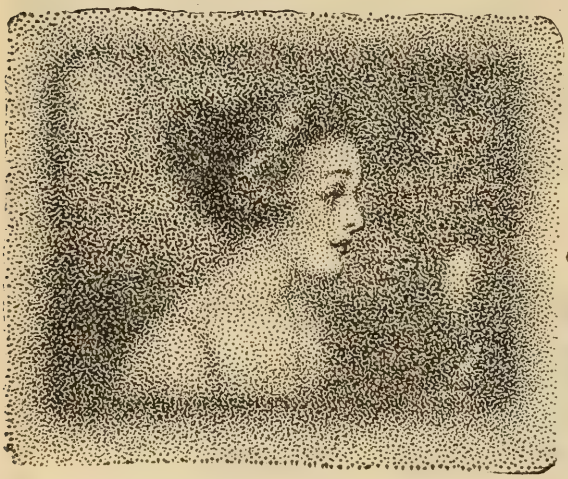
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cated to Jules Pasdeloup.* There is a short introduction full of bodement, with a rhythmic figure for kettledrums, plaintive wail of violins, and lamentation of the horns. This horn motive is identical with the second section of the Wallenstein motive, which was heard in the first movement.

Max Piccolomini is then characterized by an expressive theme,

* Jules Etienne Pasdeloup was born at Paris, September 15, 1819. He died at Fontainebleau, August 13, 1887. At the Paris Conservatory he gained the first prize for *solfège* in 1832 and the first prize for pianoforte playing in 1834. He afterwards took lessons of Dourlen and Carafa in composition. As Governor of the Château of St. Cloud he made influential friends, and, discontented with the orchestral leaders who would not produce his works or those of young France, he founded in 1851 the "Society of Young Artists of the Conservatory," of which he was conductor. He produced symphonies by Gounod, Saint-Saëns, Gouvy, and other French composers, also music hitherto unheard in Paris by Mozart, Schumann, and Meyerbeer. In 1861 he moved to the Cirque Napoléon, and on October 27 began his Concerts Populaires. A flaming admirer of Wagner, he produced "Rienzi" at the Théâtre Lyrique (April 6, 1869), and lost much money. After the Franco-Prussian War he resumed his concerts,—he was manager of the Théâtre Lyrique 1868–70,—and the French government gave him a subsidy of twenty-five thousand francs. He closed these concerts in 1884 and in that year a sum of nearly one hundred thousand francs was raised for him at a concert in his honor. But he could not be idle. In 1885 he organized concerts at Monte Carlo, and afterwards established pianoforte classes in Paris. In 1886 he began a new series of orchestral concerts with the old title, but the revival was not successful. A conductor of most catholic taste, he was ever a firm friend of young composers, and, though a patriotic Frenchman, he knew not chauvinism in art.

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III. Wallenstein's Death, Très large, Allegro maestoso, B minor,


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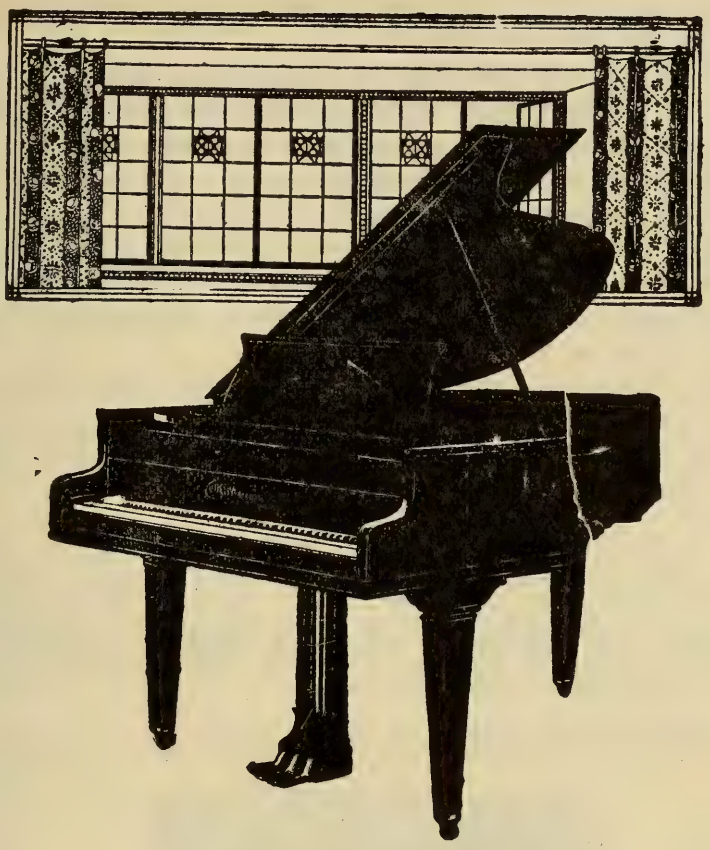
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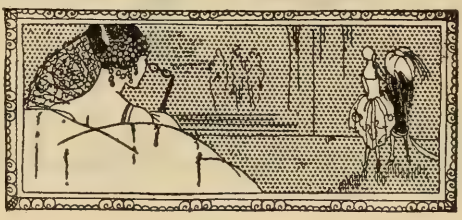
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2-2, is dedicated to Camille Benoït.* "One will listen in vain," says Mr. H. W. Harris, "for any musical description of the great warrior's tragic end. The composer adheres to the programme of Schiller's drama, in which, it will be remembered, the audience is not permitted to witness the assassination of the hero."

There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the movement proper, Allegro, portray to some the conspiracy and the overthrow of the general, whose theme appears now in a distorted shape. Again is there the tumultuous confusion of the camp. A maestoso passage follows. This is succeeded by a repetition of the Allegro, which, however, is changed. The Thekla motive comes again, and another maestoso passage follows. The trilogy ends sonorously with the introduction used as a foundation.

The trilogy is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, bass drum, cymbals, eight harps, strings.

* Camille Benoït, appointed in 1895 *conservateur* at the Louvre, was a pupil of César Franck. His chief compositions are an overture (about 1880); symphonic poem, "Merlin, l'Enchanteur"; lyric scene, "La Mort de Cléopâtre" (sung by Mme. Mauvernay at a Concert Populaire, Paris, March 30, 1884); music to Anatole France's "Noces Corinthiennes." He is the author of "Souvenirs" (1884) and "Musiciens, Poètes, et Philosophes" (1877). He translated into French extracts from Wagner's prose works; into Latin the text of Beethoven's "Elegische Gesang," and he arranged Berlioz's "Romeo and Juliet" for the pianoforte (four hands).

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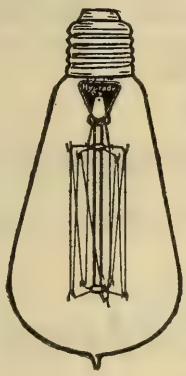
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## Prelude to "Parsifal" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

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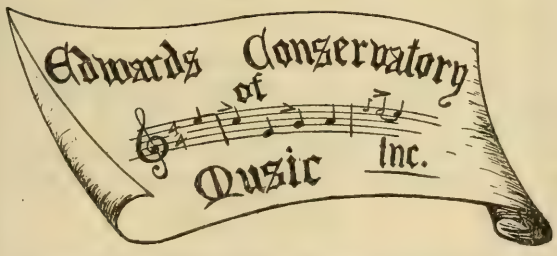
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The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882.

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted.

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.


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## "Salve, Regina," "Eia ergo," "Et Jesum Benedictum"

### Giovanni Battista Pergolesi

(Born at Jesi, on January 1, 1710; died at Pozzuoli, near Naples, on March 16, 1736.)

Salve, Regina, mater misericordiae; vita, dulcedo, et spes nostra, salve. At te clamamus, exules filii Hevae; ad te suspiramus, gementes et flentes in hac lacrymarum valle.

Eia, ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte; et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende; O clemens, O pia, O dulcis, Virgo Maria.

Hail, Queen, mother of compassion, our life, our sweetness, and our hope, hail. To Thee do we send up our cry, banished sons of Eve; to Thee do we send up our sighs, groaning and weeping in this vale of tears.

Turn, therefore, our Advocate, thine eyes of mercy towards us; and after this our exile, show unto us the blessed fruit of thy womb, Jesus; O merciful, O pious, O sweet Virgin Mary.

The accompaniment is for strings (with organ).

This anthem has been attributed to Peter, Bishop of Compostella in the twelfth century; to Adhemar, Bishop of Puy, who died at Antioch in 1098; also to Herman, a monk of Suabia, who died in 1054. It is said that St. Bernard, having heard the anthem, added "O clemens," etc.


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## Aria, "O don fatale," from the Opera "Don Carlos," Act IV., Scene 6 . . . . . Giuseppe Verdi

(Born at Roncole, near Busseto, Parma, Italy, October 10, 1813; died at Milan, January 27, 1901.)

"Don Carlos," opera in five acts, libretto by Joseph Méry and Camille du Locle, was produced in the Opéra, Paris, on March 11, 1867. The chief singers were Marie Sasse (Elisabeth), Pauline Gueymard-Lauters (Princesse Eboli), Miss Levielly (Thibault), Faure (Marquis de Posa), Morère (Don Carlos), Obin (Philippe II.), David (The Grand Inquisitor), Castlemary (A Friar), Gaspard (Count de Lerme), Mermant (A Herald). In the ballet were Mlles. Beaugrand, Mérante, Ribet, Marquet and Mr. Mérante. There were forty-three performances that year.

The air, "O don fatale," is sung by the Princess Eboli in the cabinet of the King of Madrid. The Italian version is by A. de Lauzières.

O don fatale, o don crudel, che in suo furor mi fece il cielo. Tu che ci fai. Si vane, altere, ti maledico, o mia beltà! Versar sol posso il pianto, speme non ho soffrir dovrò. Il mio delitto è orribil tanto che cancellar mai nol potrò. Ti maledico, o mia beltà!

O mia regina, io t' immolai
Al folle error di questo cor.
Sola in un chiostro al mondo ormai
Potrò celar il mio dolor.
O mia regina sola in un chiostro
Al mondo omai potrò celar il mio dolor!

O ciel! e Carlo! a morte domani, gran Dio, forse andrà! Ah, un dì mi resta, la speme m' arride, sia benedetto il ciel! lo salverò!

O fatal dower, O cruel gift, with which my fate in anger arrayed me.
Thou that so vain, so proud has made me,
I loathe and curse thee, my beauty rare!
Now tears alone for me remaining,
A hopeless life I must endure.
Ah, so abhorrent my crime, so staining,
No grief can make my conscience pure.
I loathe and curse thee, my beauty rare!

O queen beloved, I sacrificed thee
To the revolt of this wild heart:
In a lone cloister from earth secluded
I may conceal my guilt apart.

O Heav'n! And Carlo,
The scaffold to-morrow,
Great God, will ascend!
Ah, one day remaineth.
Sweet hope smiles upon me,
Ever blest be Heav'n,
His life I'll save!

It may here be said that Don Gaspar Muro, in his "Vida de la Princessa de Eboli," came to the conclusion that the Princess was probably not the mistress of Philip, nor did he make advances to her and was repulsed. She favored Peres. It appears that she did not then have the "fatal gift" of beauty. She was thirty-five years old, blind of one eye, the mother of ten children, haughty and overbearing.

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## Symphonic Poem No. 3, "The Preludes" (after Lamartine)

### Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Richard Pohl says that this symphonic poem was begun at Marseilles in 1834 and completed at Weimar in 1850. According to L. Ramann's catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856. Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years. This statement is probably the correct one.

Liszt began to compose at Paris about 1844, choral music for a poem by Aubray, "Les 4 Éléments (La Terre, Les Aquilons, Les Flots, Les Astres)."* The cold stupidity of the poem so discouraged him that he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that he would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.


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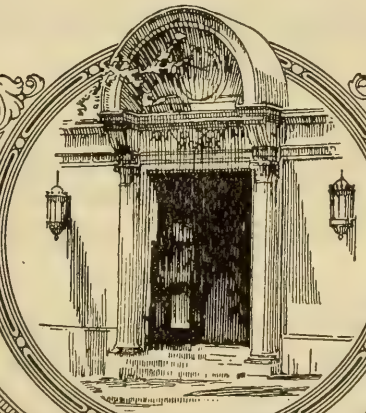
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and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song,


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# List of Works performed at these Concerts during the Season of 1921-1922

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| | | |
|---|---|---|
| **Beethoven** | | |
| Symphony No. 3, in E-flat major, "Eroica," Op. 55 | I. | November 15 |
| **Berlioz** | | |
| Overture, "The Roman Carnival," Op. 9 | I. | November 15 |
| **Borodin** | | |
| Polovtsian Dances from the Opera "Prince Igor" | III. | January 24 |
| **Brahms** | | |
| Tragic Overture, Op. 81 | II. | December 20 |
| Variations on a Theme by Haydn, Op. 56a | III. | January 24 |
| **Debussy** | | |
| Aria of Lia from "L'Enfant Prodigue" | | |
| Soloist: Helen Stanley | I. | November 15 |
| "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé | IV. | February 28 |
| **Franck** | | |
| Symphonic Piece from the Symphonic Poem "La Rédemption" | III. | January 24 |
| **Grieg** | | |
| Concerto in A minor for Pianoforte, Op. 16 | | |
| Soloist: Wilhelm Bachaus | II. | December 20 |
| **d'Indy** | | |
| "Wallenstein," Trilogy (after the Dramatic Poem of Schiller), Op. 12 | V. | April 11 |
| **Liszt** | | |
| Concerto, E-flat major, No. 1, for Pianoforte and Orchestra | | |
| Soloist: Raymond Havens | IV. | February 28 |
| "Les Préludes," Symphonic Poem No. 3 (after Lamartine) | V. | April 11 |
| **Mendelssohn** | | |
| Concerto for Violin, in E minor, Op. 64 | | |
| Soloist: Bronislaw Huberman | III. | January 24 |
| **Pergolesi** | | |
| "Salve, Regina" | | |
| "Eia Ergo" | | |
| "Et Jesum, benedictum" | | |
| Soloist: Merle Alcock | V. | April 11 |
| **Rimsky-Korsakov** | | |
| Caprice on Spanish Themes, Op. 34 | IV. | February 28 |
| **Schumann** | | |
| Symphony in B-flat major, No. 1, Op. 38 | IV. | February 28 |
| **Strauss** | | |
| "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20 | I. | November 15 |
| **Tchaikovsky** | | |
| Symphony No. 4, in F minor, Op. 36 | II. | December 20 |
| **Verdi** | | |
| Aria, "O Don Fatale," from the Opera "Don Carlos" | | |
| Soloist: Merle Alcock | V. | April 11 |
| **Wagner** | | |
| Prelude to "Parsifal" | V. | April 11 |
| **Weber** | | |
| Overture to "Oberon" | III. | January 24 |
| **Zandonai** | | |
| Aria, "Conchita" Soloist: Helen Stanley | I. | November 15 |

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the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare drum, bass drum, cymbals, harp, and strings.

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"The Preludes" has been "danced," as in Fokine's arrangement, by Anna Pavlova, L. Novikov, and company at the Boston Opera House, October 29, 1913.


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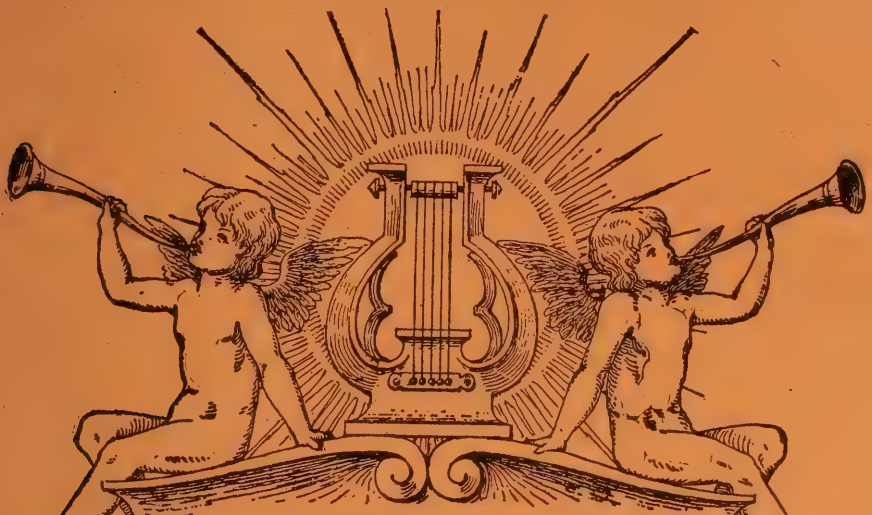
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# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

SUNDAY AFTERNOON, NOVEMBER 27, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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## PERSONNEL

### Violins.

| | | | |
|---|---|---|---|
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| Theodorowicz, J. | | | |
| Gundersen, R.<br>Kassman, N. | Pinfield, C.<br>Barozzi, S. | Fiedler, B.<br>Leveen, P. | Berger, H.<br>Siegl, F. |
| Thillois, F.<br>Riedlinger, H. | Gorodetzky, L.<br>Goldstein, S. | Kurth, R.<br>Bryant, M. | Murray, J.<br>Knudsen, C. |
| Stonestreet, L.<br>Diamond, S. | Deane, C.<br>Tapley, R. | Erkelens, H.<br>Del Sordo, R. | Seiniger, S.<br>Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G.<br>Artières, L. | Werner, H.<br>Van Wynbergen, C. | Grover, H.<br>Shirley, P. | Fiedler, A.<br>Mullaly, J. |
| | Gerhardt, S.<br>Welti, O. | Kluge, M.<br>Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J.<br>Schroeder, A. | Keller, J.<br>Barth, C. | Belinski, M.<br>Fabrizio, E. | Warnke, J.<br>Stockbridge, C. | Langendœn, J.<br>Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M.<br>Keller, K. | Seydel, T.<br>Gerhardt, G. | Ludwig, O.<br>Frankel, I. | Kelley, A.<br>Demetrides, L. | Girard, H. |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F.<br>Speyer, L. | Mimart, P. | Piller, B. |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
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## SUNDAY AFTERNOON, NOVEMBER 27

## AT 3.00

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## PROGRAMME

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

---

Schubert . . . . Second Entr'Acte from the Incidental Music to "Rosamunde."

Saint-Saëns . Concerto for Violoncello and Orchestra in A minor, Op. 33

I. Allegro non troppo.
II. Allegretto con moto.
III. Allegro non troppo.

Wagner . . . . . Overture to "Rienzi"

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There will be an intermission of ten minutes after the symphony.

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## Symphony No. 6, in B minor, "Pathetic," Op. 74.

### Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This symphony was performed for the first time at Petrograd on October 28, 1893.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, *"Pathetic"!*' and he wrote in my presence the title that will forever remain."

***

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the




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Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and others instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!' " The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands overtheir brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907, November 14, 1908, April 29, 1911.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

## First Ballet, Second Entr'acte and Second Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26.

Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828.)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns


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sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

The overture belonged originally to a magic play in three acts, "Die Zauberharfe," by the theatre secretary Hoffmann in Vienna, and it was first played on August 19, 1820, at the Theater an der Wien. The overture that really belongs to "Rosamunde" appeared later as the overture to Schubert's opera "Alfonso und Estrella" (December 20, 1823). The overture played on the first night of "Rosamunde" was twice re-demanded; other numbers met with marked favor. It is said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta, "Der Vierjährige Posten" (composed in May, 1815), when this one-act piece, revised by Robert Hirschfeld, was performed for the first time at the Vienna Court Opera eighty-two years after it was composed. (See Hanslick's "Am Ende des Jahrhunderts," pp. 90-93—Berlin, 1899.)

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntsmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace, November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

The orchestral parts of the ballet music were published in 1866, the score in 1868; the orchestral parts of the entr'actes in 1866, the score in 1867.

Ballet No. 1. Allegro moderato, Andanteassai, B un poco minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

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pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is developed in G minor. A return to G major brings in a new figure for clarinet. There is a change to C major, 6-8. The Trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

## Concerto for Violoncello, in A minor, Op. 33.

### Camille Saint-Saëns

(Born at Paris, October 9, 1835; still living at Paris.)

This concerto was composed in 1872 and published in 1873. It was first played at a Paris Conservatory concert, January 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, February 17, 1876. Carl Bayrhoffer played it at a Boston Symphony Orchestra concert, December 10, 1881; Mr. Schroeder played it November 19, 1898, January 10, 1903. Rudolph Krasselt played it November 21, 1903; Miss Elsa Ruegger on February 10, 1906; Heinrich Warnke on January 28, 1911; Joseph Malkin on December 24, 1915; Jean Bedetti on March 6, 1920.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the violoncello. The orchestra develops it further against a counter-theme in the violoncello, which takes up the development again. The second theme,

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865-71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

of a more melodious character (F major), is also given to the violoncello. There is only a short development. The working-out of the first theme is resumed, first in the violoncello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo instrument enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the violoncello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a Lamoureux concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and said that it was made for a virtuoso's holiday.

## Overture to the Opera, "Rienzi, the Last of the Tribunes."

### Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." † And thus was revived his long-cherished idea of making

*Hollmann, born at Maastricht, October 16, 1852, was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe. He visited the United States in 1892-93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, December 15, 22, 29, 1892, January 5, 1893. He was here as a member of Mme. Eames's concert company, December 9, 1905.

† Bulwer's novel was published at London, in three volumes, in 1835.

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the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterwards as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

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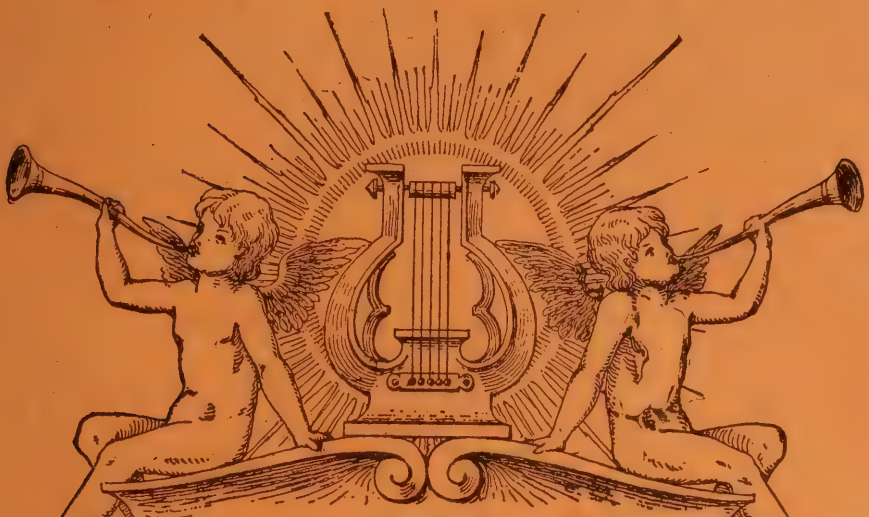
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FORTY-FIRST SEASON, 1921-1922

# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

WEDNESDAY EVENING, NOVEMBER 30, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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PIERRE MONTEUX, Conductor

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### Violins.

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## WEDNESDAY EVENING, NOVEMBER 30

## AT 8.15

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## PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

---

D. S. Smith . . . . . "A Poem of Youth," Op. 47

Debussy . . . . . Nocturnes

I. Nuages.
II. Fêtes.

Strauss . . "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

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There will be an intermission of ten minutes after the symphony

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## Symphony No. 3, in E-flat major, "Eroica," Op. 55.

### Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted. In the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der

Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

A Poem of Youth, Op. 47 . . . . . David Stanley Smith

(Born at Toledo, Ohio, on July 6, 1877; now living in New Haven, Conn.)

"A Poem of Youth" was composed during the summer of 1920 at Pocono Lake, Pennsylvania. It is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, military drum, bass drum, cymbals, triangle, harp, and the usual strings. The composer has kindly furnished the following information:—

"My intention was to write a piece similar in feeling to my overture,


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'Prince Hal,'* at the same time making use of the increased power which ten years' experience had presumably been storing up since the composition of the earlier work. As it turns out, the similarity does not extend beyond a prevailing expression in each piece of good humor and youthful buoyance. In structure and material the new work is considerably different.

"Rough speaking, the 'Poem of Youth' presents the same material twice, the exposition and recapitulation being in their usual places, but it departs from the sonata form in that a quiet middle section takes the place of the traditional free fantasia. The piece opens with short contrasting passages, alternately fast and slow. During this introductory portion there is free use of unresolved dissonances. One of these, E-natural over a B-flat major chord, has an important place in the thematic scheme. It will be noted also that the oboe solo in the first slow passage becomes the principal melody of the middle section of the work.

"The actual first subject of the fast movement is a long, simple melody for high violins in the key of B-flat. A sprightly passage in E major for oboes marks the entrance of subsidiary material.

"There was no programme in the composer's mind while writing this music. The title has no further significance than that of calling attention to the purport of the work, namely, good cheer, impulsiveness, and manly vigor and freshness. The lyric middle section, tranquil, even wistful at times, serves as a relaxation of the tension, and is inserted on musical rather than programmatic grounds."

* * *

Mr. Smith was graduated from Yale University in 1900. He studied music chiefly with Horatio Parker. After graduation he spent two years in London, Munich and Paris. He played the organ in churches of New Haven from 1905 till 1916. Appointed instructor of musical theory at Yale in 1903, he was made professor of that branch in 1916. He is now Dean of the Yale School of Music; conductor of the New Haven Symphony Orchestra, and conductor of the Horatio Parker Choir. He received the degree of Doctor of Music from Northwestern University, Evanston, Ill., in 1918.

* * *

The list of his compositions includes these works:—

Orchestral: Concert Overture, Op. 1; Prelude, Choral, and Fugue, for orchestra and organ, Op. 10; Ouverture Joyeuse, Op. 11; "L' Allegro and Il Penseroso" for orchestra; Allegro Giocoso for orchestra; Symphonic Ballad, Op. 24; Symphony No. 1, F minor, Op. 28 (Chicago, December 13, 1912); Suite, "Impressions," Op. 40 (Minneapolis and Chicago); Symphony No. 2, D major, Op. 42 (Norfolk, Conn., Festival, June 3, 1917; Chicago, February 7, 1919); "A Poem of Youth," Op. 47; Fête Galante for flute and orchestra, Op. 48; Symphony in Miniature for "solo orchestra," Op. 49.

Chamber Music: Pianoforte Trio, G major, Op. 16; Quartet No. 1, E minor, Op. 19 (Kneisel Quartet, Chicago, 1912); Quartet No. 2, A major, Op. 37 (Kneisel Quartet; Flonzaley Quartet); Quartet No. 3, C (Berkshire Chamber Music Festival, September, 1921).

*"Prince Hal," intended by the composer as "a sort of musical portrait of Shakespeare's prince as he is delineated in 'Henry IV.'*" This overture composed in 1911 was performed for the first time at a concert of the New Haven (Conn.) Orchestra in December, 1912.

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## Nocturnes Nos. 1, 2: Nuages; Fêtes . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished. It is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

" 'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three

bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

## "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now in the United States.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause."

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set

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of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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PROGRAMME

Beethoven. . . . Symphony No.3, in E-flat major, Opus 55, "Eroica"

Bach. . . . . .Concerto in D major for Piano (1724)

Debussy. . . . . Two Nocturnes

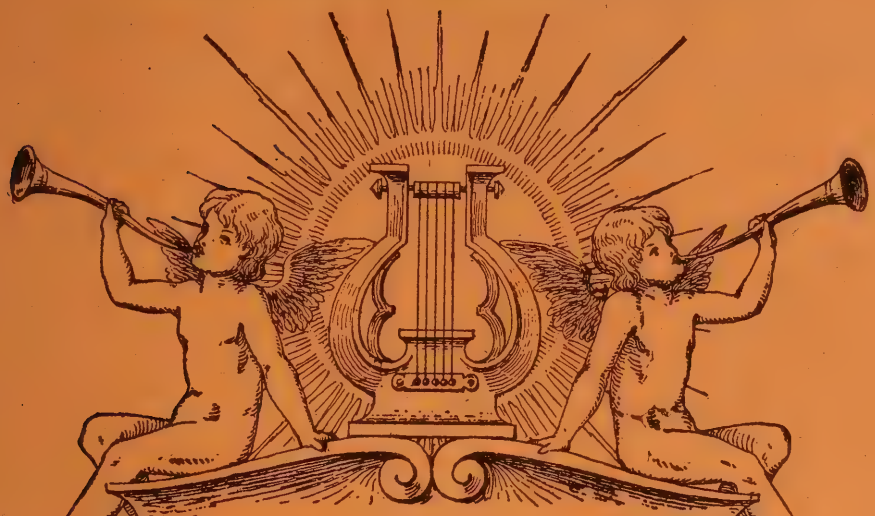
d'Indy. . . . . .Symphonic Variations "Istar"

Berlioz. . . . . Hungarian March from "Damnation of Faust"

Soloist - VINCENT D'INDY

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FORTY-FIRST SEASON, 1921-1922

# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

TUESDAY EVENING, DECEMBER 13, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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## PERSONNEL

### Violins.

| | | | |
|---|---|---|---|
| Burgin, R. | Hoffmann, J. | Gerardi, A. | Hamilton, V. |
| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## TUESDAY EVENING, DECEMBER 13

## AT 8.15

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## PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

---

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada
II. Variations
III. Alborada
IV. Scene and Gypsy Song
V. Fandango of the Asturias

(Played without Pause)

Schubert . . . . . Incidental Music to "Rosamunde"

I. Ballet No. 1.
II. Entr'acte No. II.
III. Ballet No. 2.

Wagner . . . . . Overture to "Rienzi"

---

There will be an intermission of ten minutes after the symphony

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THE
BEST IN TRAVEL

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's

nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted. In the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

## Caprice on Spanish Themes, Op. 34.

### Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

It was played again at a Symphony concert, Mr. Fiedler conductor, January 1, 1910; at a Pension Fund concert of the Boston Symphony Orchestra, Dr. Muck conductor, November 16, 1913; at Symphony concerts, Dr. Muck conductor, March 28, 1914; December

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar.

‡ These words are italicized in the original letter.


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31, 1915. It was performed at Sunday afternoon concerts at the Boston Opera House, Mr. Caplet conductor, December 1 and 22, 1912.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with

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a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo violoncello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin *fidicinare*, to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The Fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: " 'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*tanconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstacy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the Fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterwards became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty hand-

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

kerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

## First Ballet, Second Entr'acte and Second Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26.

Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828.)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

The overture belonged originally to a magic play in three acts, "Die Zauberharfe," by the theatre secretary Hoffmann in Vienna, and it was first played on August 19, 1820, at the Theater an der Wien. The overture that really belongs to "Rosamunde" appeared later as the overture to Schubert's opera "Alfonso und Estrella" (December 20, 1823). The overture played on the first night of "Rosamunde" was twice re-demanded; other numbers met with marked favor. It is

said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta, "Der Vierjährige Posten" (composed in May, 1815), when this one-act piece, revised by Robert Hirschfeld, was performed for the first time at the Vienna Court Opera eighty-two years after it was composed. (See Hanslick's "Am Ende des Jahrhunderts," pp. 90-93—Berlin, 1899.)

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntsmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace, November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

The orchestral parts of the ballet music were published in 1866, the score in 1868; the orchestral parts of the entr'actes in 1866, the score in 1867.

Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

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two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is developed in G minor. A return to G major brings in a new figure for clarinet. There is a change to C major, 6-8. The Trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

## Overture to the Opera, "Rienzi, the Last of the Tribunes."

### Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterwards as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London, in three volumes, in 1835.

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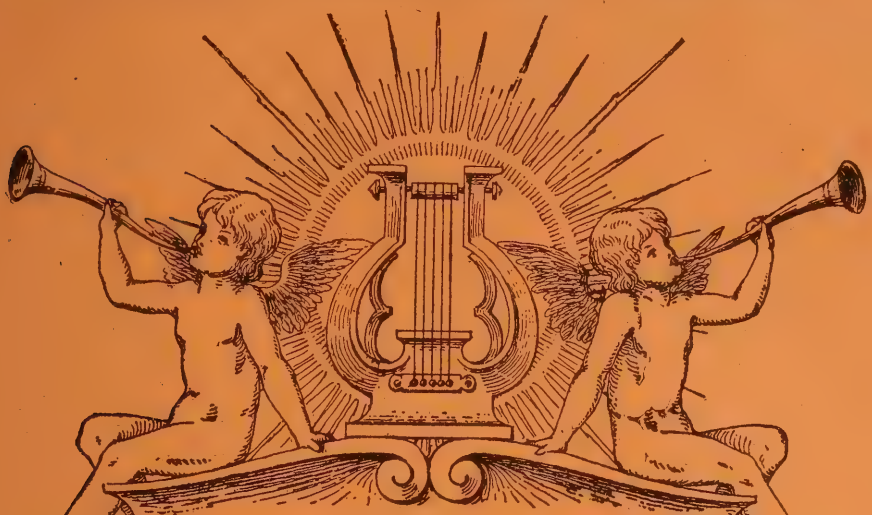
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# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

WEDNESDAY EVENING, DECEMBER 14, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Lenom, C.
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Arcieri, E.
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Laus, A.
Mueller, E.
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Battles, A.

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Mimart, P.

### Contra-Bassoon.

Piller, B.

### Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

### Horns.

Van Den Berg, C.
Hess, M.

### Trumpets.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

### Trombones.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

### Tuba.

Adam, E.

### Harps.

Holy, A.
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## WEDNESDAY EVENING, DECEMBER 14

## AT 8.00

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## PROGRAMME

Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

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Svendsen . . . . . Episode, "Carnival in Paris," Op. 9

Beethoven . . "The Creatures of Prometheus," Ballet, Op. 13

Overture
Ballet No. 5: Adagio
(Violoncello Solo, J. Bedetti; Flute, G. Laurent; Clarinet, A. Sand; Bassoon, A. Laus; Harp, A. Holy)

Wagner . . . . . Overture to "Tannhäuser"

---

There will be an intermission of ten minutes after the symphony

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## Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

M. d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having described Franck as an empiricist and an improvisator—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

†Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, March 29, 1902, May 2, 1914, March 22, 1918, November 22, 1918, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906.—P. H.

‡Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le theme de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."*

## "The Carnival at Paris," Episode for Full Orchestra, Op. 9

### Johan Svendsen

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, June 14, 1911.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He

*We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9. 1887, at the Conservatory; now at this time Franck's Symphony was completely finished.—V. d.'I M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.


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composed in that year his concerto for violoncello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic concert, Mr. Listemann conductor, October 24, 1879.

There is a pianoforte arrangement for two hands by Vassili Sapellnikoff and one for four hands by Alois Reckendorf.

### Overture to a Heroic and Allegorical Ballet, "Die Geschöpfe des Prometheus" ("The Creatures of Prometheus"): Ballet No. 5, Adagio . . . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The music to this ballet "Die Geschöpfe des Prometheus"—an overture, an introduction, and sixteen other numbers—was composed in 1800. The scenario was arranged and written by Salvatore Vigano, dancer and arranger of ballets. Born at Naples on March 29, 1769, he began his career at Rome by taking female parts, for women in that city were not then allowed to appear on the stage. He afterwards went to Madrid, where he married Maria Medina, a celebrated Spanish dancer. Later he appeared at Bordeaux, London, and Venice. In the last city he composed his "Raoul, Sire de Crequice," for the San Samuel theatre (1791), for which he wrote the music and the scenario. He and his wife then went to Vienna, where they first appeared as dancers on May 13, 1793. His ballet "Raoul" was performed there at

*It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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the Kärnthnerthor Theater on June 25. After active service in Vienna for two years, he danced at Prague, Dresden, Berlin, Hamburg, Venice, and in 1799 returned to Vienna. He died at Milan on August 10, 1821.

Vigano wished in Vienna to pay tribute to Maria Theresa, the second wife of the Emperor Francis, for she was a woman of fine artistic tastes. Possibly the success of Haydn's "Schöpfung" "The Creation"—gave him the idea of the title and the subject, and as Beethoven had dedicated his Septet to her (1800), Vigano was perhaps thus influenced in his choice of a composer. Vigano, however, was not an ordinary man; he had decided ideas concerning the ballet, and he had the talent and the courage to carry them out.

The ballet was first performed, according to general belief, on March 28, 1801, at the Imperial Royal Court Theatre, and for the benefit of Miss Cassentini, the leading dancer of the ballet corps. The belief is founded on a programme that bears this date and announces the performance as the first, but Nottbohm speaks of a programme in the archives of the Society of Friends of Music in Vienna that is dated March 21, 1801. Was the performance postponed until the 28th?

The programme of the 28th states that "Der Dorfbarbier,"* a *singspiel*, was first performed. Then came "Die Geschöpfe des Prometheus: ein heroisches, allegorisches Ballet." The cast was as follows: Prometheus, Cesari; Children, Miss Casentini (*sic*), Salvatore Vigano; Bacchus, Ferdinand Gioja; Pan, Archinger; Terpsichore, Mme. Brendi; Thalia, Mme. Cesari; Melpomene, Mme. Reuth. The impersonators of "Apollo, Amfione, Arione" and Orpheus were not named. This argument was printed on the programme:—

"The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece, to whom he was known, declare it to be as follows: They picture him as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of this conception two statues that have been brought to life are introduced in this ballet, who through the might of harmony are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, that Apollo, the god of the fine arts, may instruct them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene for tragedy, Thalia for comedy, Terpsichore and Pan for the latest invented shepherd dance, and Bacchus for the heroic dance of his invention."

* "Der Dorfbarbier"—"The Village Barber"—is the title of little plays with music by J. A. Hiller (Leipsic, 1771), Neefe (Leipsic, 1772), Johann Schenk (Vienna, October 30, 1796, with libretto by Joseph and Paul Weidemann, first performed as a comedy about 1786); Wernhammer (about 1795) and F. L. Seidel (Berlin, 1817). Grétry wrote the music for his nephew's adaptation, "Le Barbier de Village, ou Le Revenant" (Paris, May 6, 1797). C. F. Weisse's libretto for Hiller's music was an adaptation of Sedaine's "Blaise le Savetier" for which Philidor wrote the music (Paris, March 9, 1759). A translation of this libretto entitled "Hanns der Schuhflicker" by J. H. Faber was performed at Hamburg in 1772.

The performance began at 6.30 P.M. The number of performances in 1801 was 16; in 1802, 13.

The title on the programme and on a copy of the manuscript score is "Die Geschöpfe des Prometheus." The pianoforte arrangement advertised in 1801 gave the title, "Gli Uomini di Prometeo" and in London there appeared soon afterwards: "The Men of Prometheus, a grand ballet for the pianoforte"; but "Geschöpfe" means more than "men." There is a story that Beethoven met Haydn, who said to him: "I heard your ballet yesterday, and liked it very much." To this Beethoven answered: "You are very kind, dear papa, but it is by no means a 'Creation'" ("Schöpfung"). Haydn, somewhat dazed, and rather vexed, replied: "That is true; it is not a creation, and I doubt extremely whether it will ever equal it."

According to Henri Beyle, when Vigano produced the ballet in Milan (the Scala, May 22, 1813), he interpolated the representation of chaos in Haydn's "Creation."

The text-book of this ballet disappeared. When in 1891 there was talk of a revival of the ballet in Vienna, a poet named Taubert was asked to furnish a new one. The autograph score of the music also disappeared; but there is a MS. copy with Beethoven's corrections in the Vienna Court Library.

In the Finale there are two themes that Beethoven afterwards used elsewhere. One of them, in E-flat major, is a "Contretanz" (No. 7 in the set of 12) as the theme of XV Variations and Fugue in E-flat major for pianoforte, Op. 35, composed in 1802; and as the chief of the Finale of the "Eroica" symphony, composed in 1804. The other theme, G major, appears as Contretanz No. 11 in the set already mentioned. It is not known when the dances were composed. They were published in 1802. Beethoven wrote to Breitkopf and Härtel in June, 1803: "In the grand Variations it was forgotten that the *Theme* was taken from an allegorical Ballet which I composed, viz., 'Prometheus' or in Italian 'Prometeo,' and this ought to have been stated on the title-page. If possible, I beg you still to see to it, *i.e.*, if it has not yet been published; if the title-page has to be altered, let it be at my cost." It would appear from this that the "peaceful" theme was first used in the ballet.

It would also appear from Beethoven's letters that he was not satisfied with his ballet, or at least with the performance. On April 22, 1801, he wrote to Hofmeister of Leipsic: "To say something more about myself, I have written a Ballet in which, however, the Ballet Master has not made the best of his part." On July 26, 1909, he wrote Breitkopf and Härtel: "You will shortly receive the song 'Ich denke dein,'* which was to have been included in the *unfortunate* 'Prometheus,' and which, without your reminding me of it, I should have quite forgotten."

* "Andenken" verses by Matthison, was published by Breitkopf and Härtel in March, 1810.

The original opus number of the overture was 24.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums,and strings. It begins with an Introduction, Adagio, C major, 3-4, opening with staccato chords for full orchestra. There is a short development of a theme, pianissimo in the strings and wind instruments. The Allegro molto con brio, C major, 2-2, begins at once with a lively first theme in eighth notes, staccato. This theme is more like a figure than a motive, but its symmetrical form gives it consistency. The theme is first given out by the first violins over staccato chords for other strings, it is repeated fortissimo by the full orchestra and developed to a full cadence, G major. The second theme, given to flutes and oboes, is developed with contrapuntal imitation. There is a conclusion theme in G minor. The fantasia, or working-out section, is short and free. The first motive is worked, but there is a new thematic figure towards the end. The third section is a reproduction of the first, except that the new figure of the free fantasia appears. There is a long and brilliant coda.

Ballet 5, Adagio, B-flat major—Andante quasi Allegretto, 6-8, is the second movement in the second part. Solo flute, solo clarinet, solo bassoon, solo violoncello, and solo harp are supported by strings in the Adagio. Two horns, another bassoon, and another clarinet are used later.

## Overture to "Tannhäuser" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

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The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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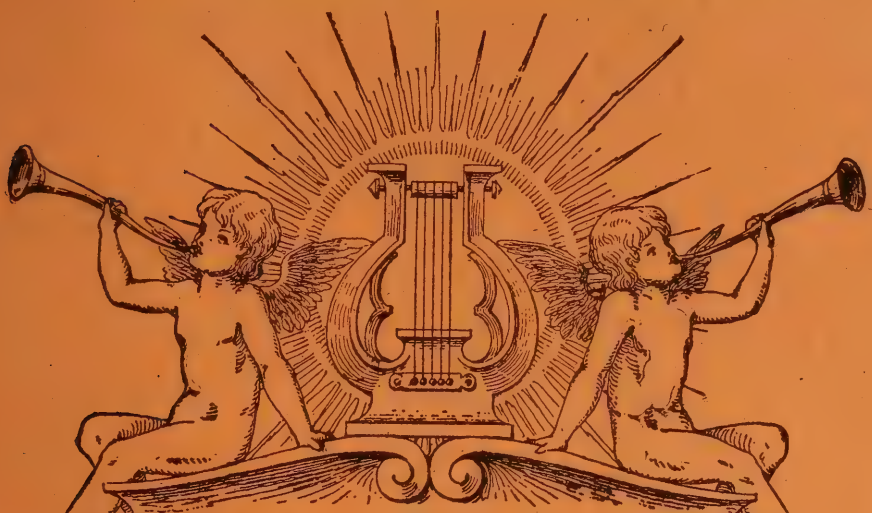
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# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

THURSDAY EVENING, DECEMBER 15, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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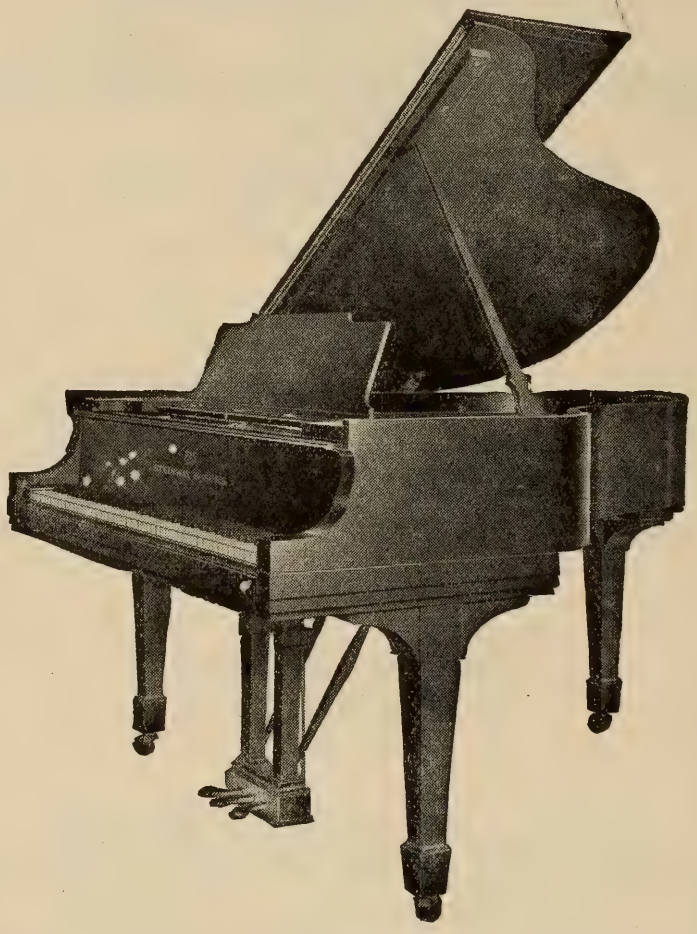
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| Theodorowicz, J. | | | |
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| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

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| | | | |
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| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
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| | | | | |
|---|---|---|---|---|
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| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

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|---|---|---|---|
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| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
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| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
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## THURSDAY EVENING, DECEMBER 15

## AT 8.15

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## PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada
II. Variations
III. Alborada
IV. Scene and Gypsy Song
V. Fandango of the Asturias

(Played without Pause)

Schubert . . . . . Incidental Music to "Rosamunde"

I. Ballet No. 1.
II. Entr'acte No. II.
III. Ballet No. 2.

Wagner . . . . . Overture to "Rienzi"

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There will be an intermission of ten minutes after the symphony

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## Symphony No. 3, in E-flat major, "Eroica," Op. 55.

### Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's

nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted. In the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

## Caprice on Spanish Themes, Op. 34.

### Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

It was played again at a Symphony concert, Mr. Fiedler conductor, January 1, 1910; at a Pension Fund concert of the Boston Symphony Orchestra, Dr. Muck conductor, November 16, 1913; at Symphony concerts, Dr. Muck conductor, March 28, 1914; December

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar.

‡ These words are italicized in the original letter.


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31, 1915. It was performed at Sunday afternoon concerts at the Boston Opera House, Mr. Caplet conductor, December 1 and 22, 1912.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with

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a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo violoncello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin *fidicinare*, to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The Fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: " 'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*tanconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstacy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the Fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterwards became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty hand-

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

kerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

## First Ballet, Second Entr'acte and Second Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26.

Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828.)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

The overture belonged originally to a magic play in three acts, "Die Zauberharfe," by the theatre secretary Hoffmann in Vienna, and it was first played on August 19, 1820, at the Theater an der Wien. The overture that really belongs to "Rosamunde" appeared later as the overture to Schubert's opera "Alfonso und Estrella" (December 20, 1823). The overture played on the first night of "Rosamunde" was twice re-demanded; other numbers met with marked favor. It is

said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta, "Der Vierjährige Posten" (composed in May, 1815), when this one-act piece, revised by Robert Hirschfeld, was performed for the first time at the Vienna Court Opera eighty-two years after it was composed. (See Hanslick's "Am Ende des Jahrhunderts," pp. 90-93—Berlin, 1899.)

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntsmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace, November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

The orchestral parts of the ballet music were published in 1866, the score in 1868; the orchestral parts of the entr'actes in 1866, the score in 1867.

Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

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two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is developed in G minor. A return to G major brings in a new figure for clarinet. There is a change to C major, 6-8. The Trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

## Overture to the Opera, "Rienzi, the Last of the Tribunes."

### Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterwards as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London, in three volumes, in 1835.

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Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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Svendsen . . . . . Episode, "Carnival in Paris," Op. 9

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## Symphony No. 3, in E-flat major, "Eroica," Op. 55.

### Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's

nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted. In the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

## "The Carnival at Paris," Episode for Full Orchestra, Op. 9

### Johan Svendsen

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, June 14, 1911.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for violoncello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully


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acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic concert, Mr. Listemann conductor, October 24, 1879.

There is a pianoforte arrangement for two hands by Vassili Sapellnikoff and one for four hands by Alois Reckendorf.

## Nocturnes Nos. 1, 2: Nuages; Fêtes . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished. It is well-nigh impossible to reproduce certain shades of meaning.

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*It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

## "Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adven-

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

turer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had

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his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

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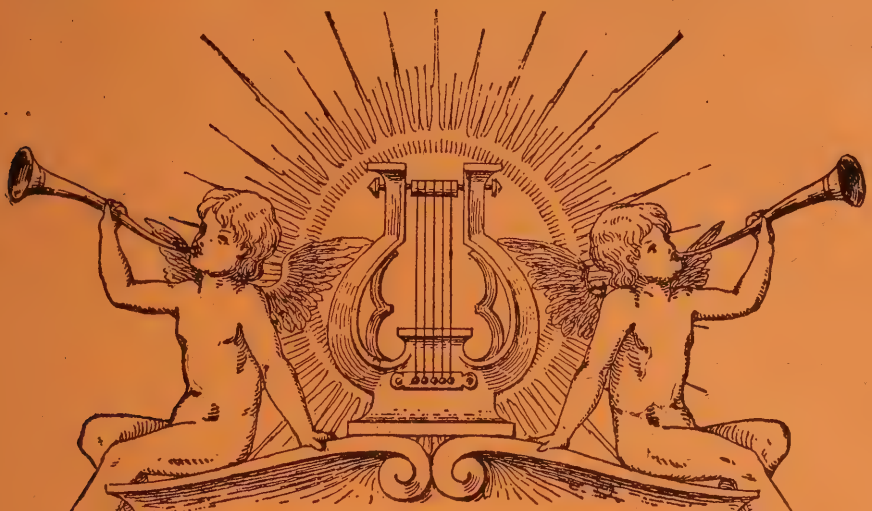
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Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

---

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada
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(Played without Pause)

Beethoven . . "The Creatures of Prometheus," Ballet, Op. 13

Overture
Ballet No. 5: Adagio
(Violoncello Solo, J. Bedetti; Flute, G. Laurent; Clarinet, A. Sand; Bassoon, A. Laus; Harp, A. Holy)

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## Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

M. d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having described Franck as an empiricist and an improvisator—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

†Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, March 29, 1902, May 2, 1914, March 22, 1918, November 22, 1918, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906.—P. H.

‡Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le theme de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."*

## Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,† 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October 31,‡ 1887. The composer conducted. The Caprice was published in 1887,

*We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9. 1887, at the Conservatory; now at this time Franck's Symphony was completely finished.—V. d.'I M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

† This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

‡ This date, given on the title-page of the score, is probably according to the Russian calendar.


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yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation,** and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin *fidicinare*, to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The

* These words are italicized in the original letter

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Fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: " 'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*tanconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstacy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the Fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterwards became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

*"*Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

## Overture to a Heroic and Allegorical Ballet, "Die Geschöpfe des Prometheus" ("The Creatures of Prometheus"): Ballet No. 5, Adagio . . . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The music to this ballet "Die Geschöpfe des Prometheus"—an overture, an introduction, and sixteen other numbers—was composed in 1800. The scenario was arranged and written by Salvatore Vigano, dancer and arranger of ballets.

The ballet was first performed, according to general belief, on March 28, 1801, at the Imperial Royal Court Theatre, and for the benefit of Miss Cassentini, the leading dancer of the ballet corps. The belief is founded on a programme that bears this date and announces the performance as the first, but Nottbohm speaks of a programme in the archives of the Society of Friends of Music in Vienna that is dated March 21, 1801. Was the performance postponed until the 28th?

The programme of the 28th states that "Der Dorfbarbier,"* a *singspiel*, was first performed. Then came "Die Geschöpfe des Prometheus: ein heroisches, allegorisches Ballet." The cast was as follows: Prometheus, Cesari; Children, Miss Casentini (*sic*), Salvatore Vigano; Bacchus, Ferdinand Gioja; Pan, Archinger; Terpsichore, Mme. Brendi; Thalia, Mme. Cesari; Melpomene, Mme. Reuth. The impersonators of "Apollo, Amfione, Arione" and Orpheus were not named. This argument was printed on the programme:—

"The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece, to whom he was known, declare it to be as follows: They picture him as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of this conception two statues that have been brought to life are introduced in this ballet, who through the might of harmony are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, that Apollo, the god of the fine arts, may instruct them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene for tragedy, Thalia for comedy, Terpsichore and Pan for the latest invented shepherd dance, and Bacchus for the heroic dance of his invention."

The performance began at 6.30 P.M. The number of performances in 1801 was 16; in 1802, 13.

The title on the programme and on a copy of the manuscript score is "Die Geschöpfe des Prometheus." The pianoforte arrangement advertised in 1801 gave the title, "Gli Uomini di Prometeo" and in London there appeared soon afterwards: "The Men of Prometheus, a grand ballet for the pianoforte"; but "Geschöpfe" means more than "men." There is a story that Beethoven met Haydn, who said to him: "I heard your ballet yesterday, and liked it very much." To this Beethoven answered: "You are very kind, dear papa, but it is by no means a 'Creation'" ("Schöpfung"). Haydn, somewhat dazed,

* "Der Dorfbarbier"—"The Village Barber"—is the title of little plays with music by J. A. Hiller (Leipsic, 1771), Neefe (Leipsic, 1772), Johann Schenk (Vienna, October 30, 1796, with libretto by Joseph and Paul Weidemann, first performed as a comedy about 1786); Wernhammer (about 1795) and F. L. Seidel (Berlin, 1817). Grétry wrote the music for his nephew's adaptation, "Le Barbier de Village, ou Le Revenant" (Paris, May 6, 1797). C. F. Weisse's libretto for Hiller's music was an adaptation of Sedaine's "Blaise le Savetier" for which Philidor wrote the music (Paris, March 9, 1759). A translation of this libretto entitled "Hanns der Schuhflicker" by J. H. Faber was performed at Hamburg in 1772.

and rather vexed, replied: "That is true; it is not a creation, and I doubt extremely whether it will ever equal it."

According to Henri Beyle, when Vigano produced the ballet in Milan (the Scala, May 22, 1813), he interpolated the representation of chaos in Haydn's "Creation."

The text-book of this ballet disappeared. When in 1891 there was talk of a revival of the ballet in Vienna, a poet named Taubert was asked to furnish a new one. The autograph score of the music also disappeared; but there is a MS. copy with Beethoven's corrections in the Vienna Court Library.

In the Finale there are two themes that Beethoven afterwards used elsewhere. One of them, in E-flat major, is a "Contretanz" (No. 7 in the set of 12) as the theme of XV Variations and Fugue in E-flat major for pianoforte, Op. 35, composed in 1802; and as the chief of the Finale of the "Eroica" symphony, composed in 1804. The other theme, G major, appears as Contretanz No. 11 in the set already mentioned. It is not known when the dances were composed. They were published in 1802. Beethoven wrote to Breitkopf and Härtel in June, 1803: "In the grand Variations it was forgotten that the *Theme* was taken from an allegorical Ballet which I composed, viz., 'Prometheus' or in Italian 'Prometeo,' and this ought to have been stated on the title-page. If possible, I beg you still to see to it, *i.e.*, if it has not yet been published; if the title-page has to be altered, let it be at my cost." It would appear from this that the "peaceful" theme was first used in the ballet.

It would also appear from Beethoven's letters that he was not satisfied with his ballet, or at least with the performance. On April 22, 1801, he wrote to Hofmeister of Leipsic: "To say something more about myself, I have written a Ballet in which, however, the Ballet Master has not made the best of his part." On July 26, 1909, he wrote Breitkopf and Härtel: "You will shortly receive the song 'Ich denke dein,'* which was to have been included in the *unfortunate* 'Prometheus,' and which, without your reminding me of it, I should have quite forgotten."

## Overture to "Tannhäuser" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dett-

*"Andenken," verses by Matthison, was published by Breitkopf and Härtel in March, 1810.

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mer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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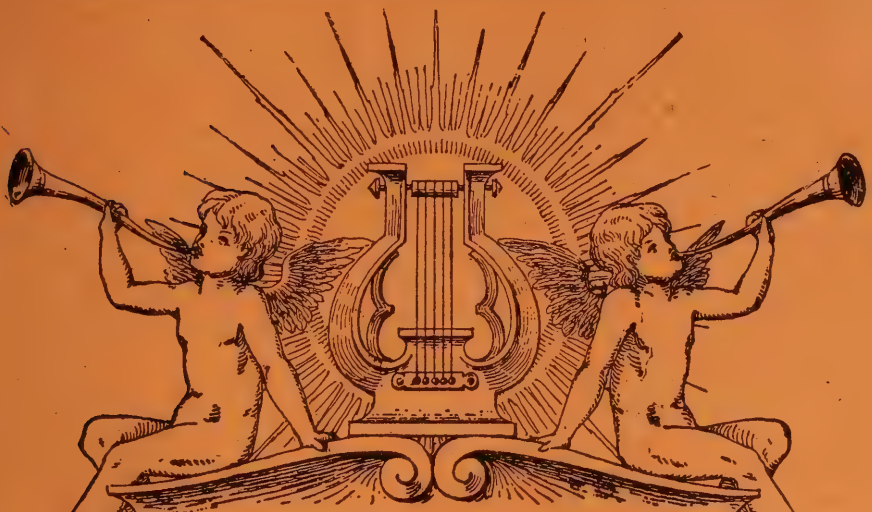
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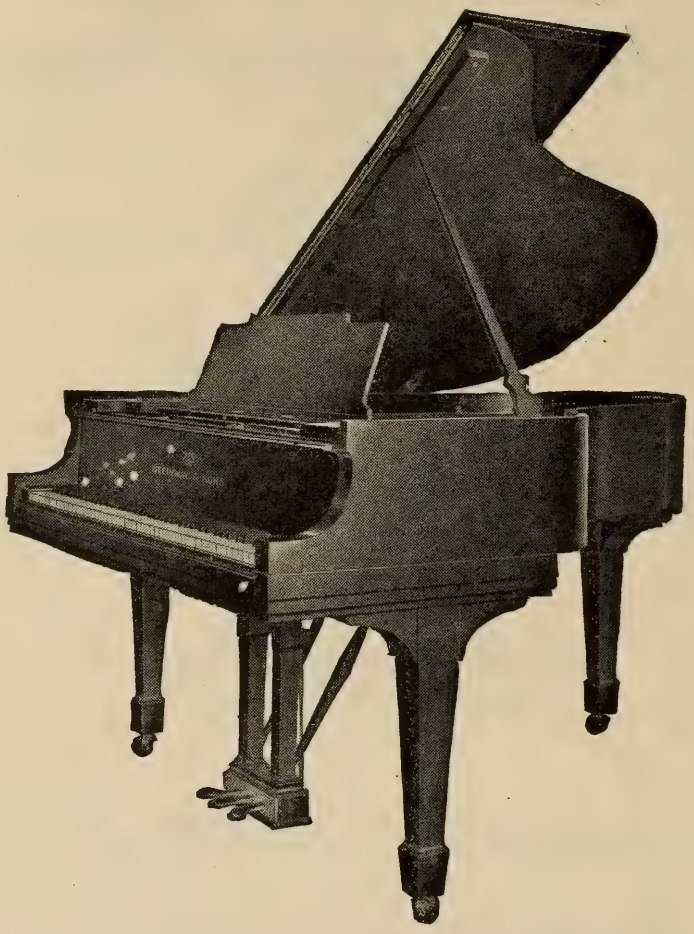
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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

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|---|---|---|---|
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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
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| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## SUNDAY AFTERNOON, JANUARY 1

## AT 3.00

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## PROGRAMME

Tschaikowsky . . . Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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Svendsen . . . "Carnival in Paris," Episode for Orchestra

Lalo . . . Spanish Symphony for Violin and Orchestra, Op. 21

I. Allegro non troppo.
II. Andante.
III. Rondo: Allegro.

Wagner . . . . . Overture to "Tannhäuser"

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THE BEST in TRAVEL

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tschaikowsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tschaikowsky in composition.

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SYMPHONIC HARMONY IN MONOTONE BACHRACH PHOTOGRAPHS

Through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tschaikowsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will a be new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,† I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the

* In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indiifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

† There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tschaikowsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of des-


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pondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass

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I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tschaikowsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

## "The Carnival at Paris," Episode for Full Orchestra, Op. 9

### Johan Svendsen

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, June 14, 1911.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for violoncello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic concert, Mr. Listemann conductor, October 24, 1879.

There is a pianoforte arrangement for two hands by Vassili Sapellnikoff and one for four hands by Alois Reckendorf.

*It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

## Spanish Symphony for Violin and Orchestra, Op. 21.

### Edouard Victor Antoine Lalo

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, harp, and strings.

The first movement, Allegro non troppo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.

III. The Intermezzo, allegretto non troppo, in A minor, 2-4, is often omitted.

IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

* * *

Hans von Bülow and Tschaikowsky were warm admirers of the Symphonie Espagnole. The former in a letter to the *Signale* from Sydenham, England, dated October 27—November 4, 1877, spoke of

Max Bruch's second violin concerto which he heard played by Pablo de Sarasate, to whom it was dedicated. Having criticised it harshly, he alluded to Lalo's "splendid Symphonie Espagnole, showing genius in every way." In a letter to Hermann Wolff, written in August, 1887, he said in reference to programmes that the inclusion of this concerto would be most agreeable to him, but without amputation. In a letter to *Figaro,* February 10, 1892, he signed himself: "Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigeant."

On March 15, 1878, Tschaikowsky wrote to Mme. von Meck: "Do you know the Symphonie Espagnole by the French composer Lalo? This piece has recently been brought out by the very modern violinist Sarasate. . . . The work has given me the greatest pleasure It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier,* seeks new forms without wishing to be profound, and cares more for *musical* beauty than for the old traditions as the Germans care. The young generation of French composers is truly very promising."

## Overture to "Tannhäuser" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the

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abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the violoncellos is called the "Motive of Contrition," and the persistent violin figure the "Motive Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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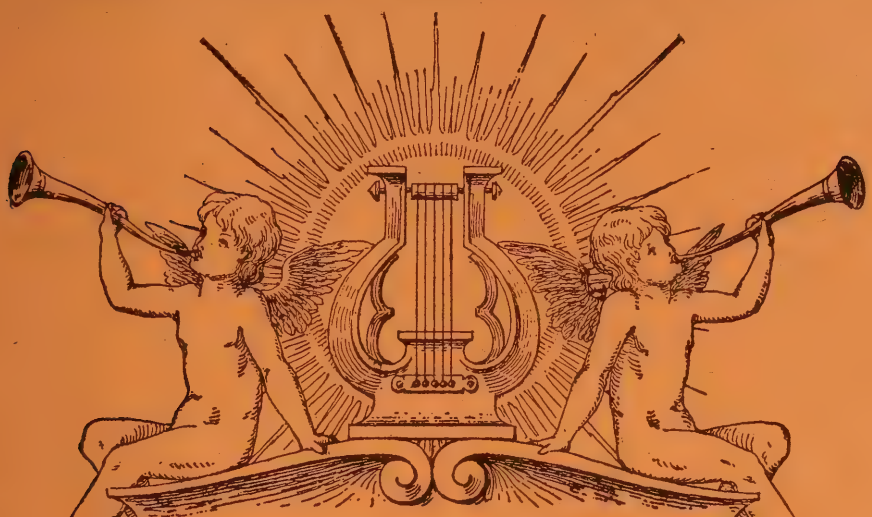
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FORTY-FIRST SEASON, 1921-1922

# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

SUNDAY AFTERNOON, JANUARY 8, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

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|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
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|---|---|---|---|---|
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## PROGRAMME

Tschaikovsky . . . Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

---

Debussy . . . . . Two Nocturnes

I. Nuages ("Clouds")
II. Fêtes ("Festivals")

Strauss . . "Tod und Verklarung" ("Death and Transfiguration") Tone Poem, Op. 24

Liszt . . "Mazeppa," Symphonic Poem, No. 6, for Full Orchestra (After Victor Hugo)

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend").

This best friend was the widow Nadejda Filaretovna von Meck. In a long letter to Mrs. von Meck from Florence, March 1, 1878,

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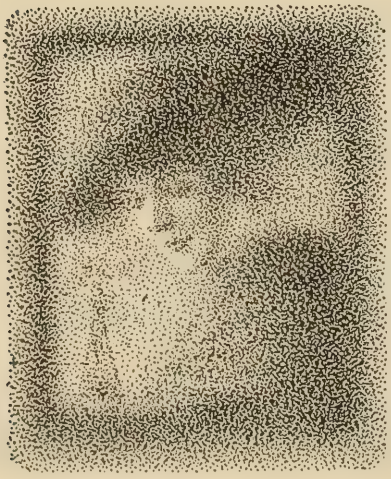
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Tschaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the

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courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

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I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tschaikovsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

## Nocturnes Nos. 1, 2: Nuages; Fêtes . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished. It is well-nigh impossible to reproduce certain shades of meaning.

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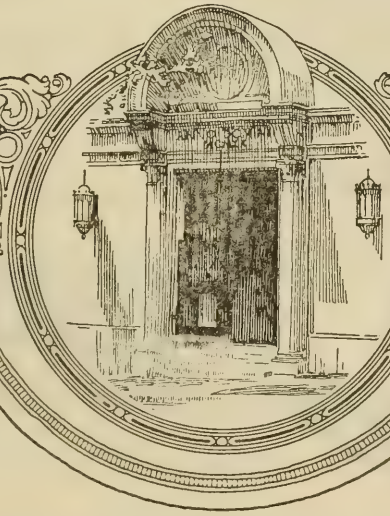
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" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

" 'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to per-

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ceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 . . . Richard Strauss

(Born at Munich, June 11, 1864; now living.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Symphony concert, Feb-

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."


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ruary 6, 1897. It was performed again at Symphony concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1913, October 15, 1915, May 4, 1917.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

"Death and Transfiguration" is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

## "Mazeppa": Symphonic Poem No. 6 for Full Orchestra (after Victor Hugo) . . . . . Franz Liszt

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province;

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, Petrograd, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a study of Alexander Ritter (1898).

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but, engaging in an intrigue with a Polish matron * of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa."

Victor Hugo's poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The score of the symphonic poem calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

*The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

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Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naïtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

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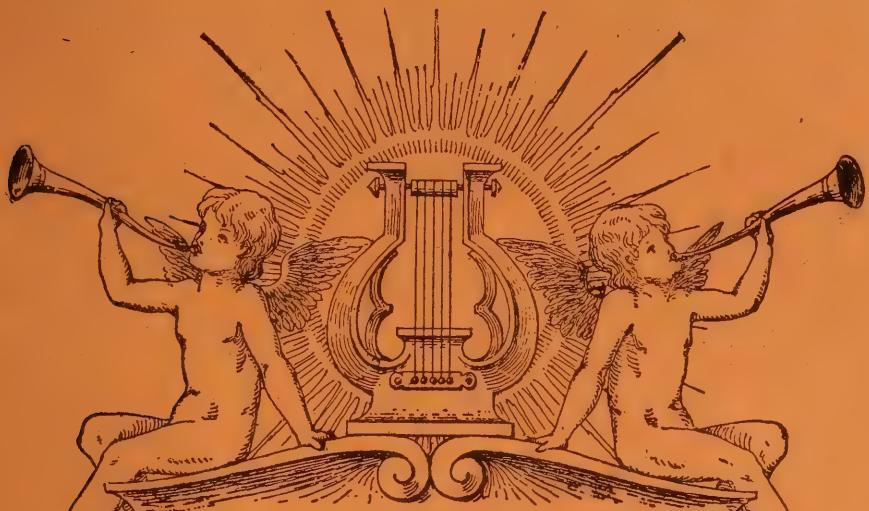
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PIERRE MONTEUX, Conductor

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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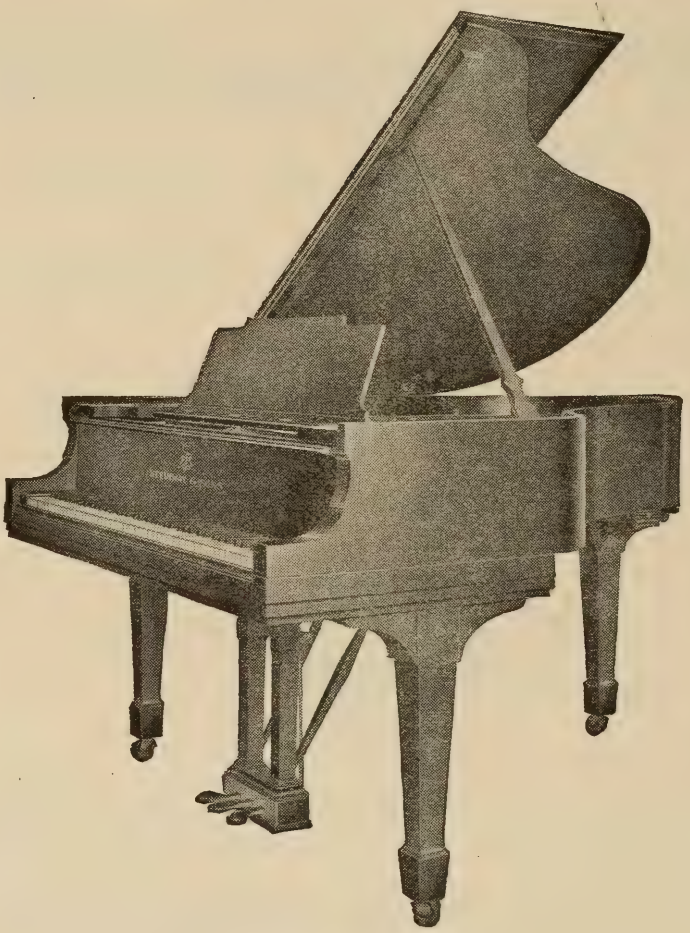
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| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
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| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
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## MONDAY EVENING, JANUARY 9

## AT 8.15

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Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

---

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II. Scherzo: Allegro.
III. Andante sostenuto.
IV. Finale: Allegro guerriero.

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## Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

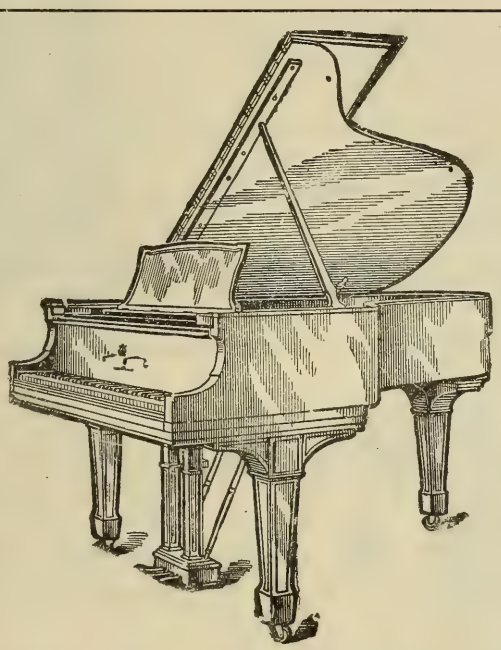
This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That,

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

M. d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

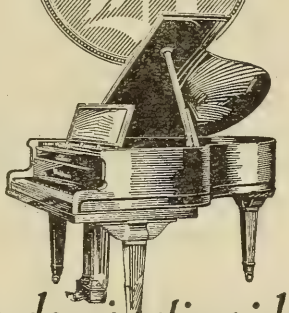
Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having described Franck as an empiricist and an improvisator—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and




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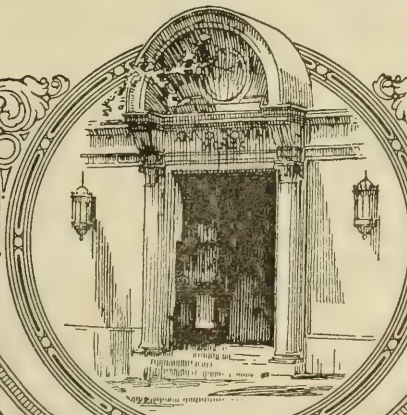
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the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

†Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, March 29, 1902, May 2, 1914, March 22, 1918, November 22, 1918, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906.—P. H.

‡Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.


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"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."*

### Fantasia on Scottish Folk-melodies for Violin and Orchestra, Op. 46 . . . . . Max Bruch

(Born at Cologne, January 6, 1838; died in October, 1920.)

**The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The Fantasia was played for the first time at Hamburg late in September,**

*We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9. 1887, at the Conservatory; now at this time Franck's Symphony was completely finished.—V. d.'I M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.


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1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.*

The composer wrote from Liverpool† to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

* * *

The Fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, harp, solo violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and violoncellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments

* It is said that the Fantasia was played in May, 1880, by Joachim, at a private rehearsal in the hall of the Hochschule, Berlin, with the Hochschule orchestra led by Bruch. Joachim played the Fantasia at Liverpool, February 22, 1881, when Hallé's orchestra was led by Bruch.

† Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

The Scottish melodies introduced, though greatly changed, are "Auld Robert Morris," "There was a Lad," "Who'll buy my Caller Herrin'," and "Scots wha hae."

## "Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instru-

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

ments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays prètty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then

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from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

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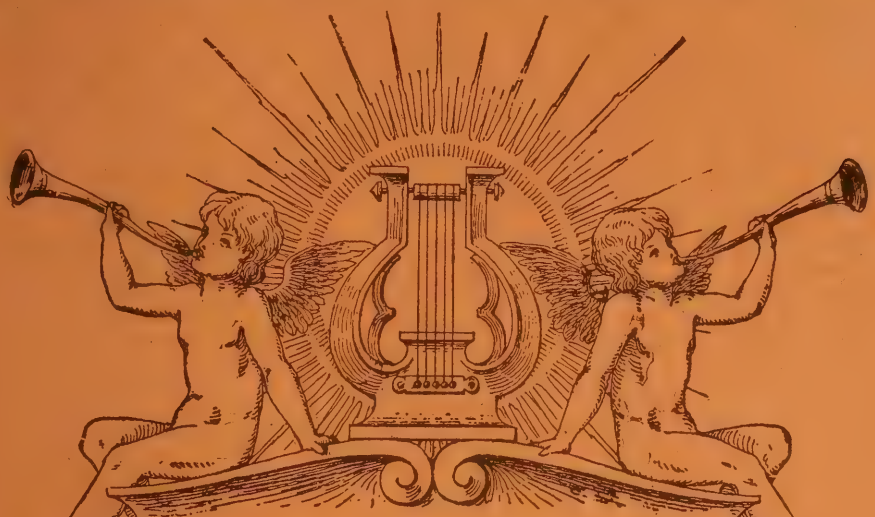
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## AT 8.15

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Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

---

Debussy . "Prelude à l'Après-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarmé

Saint-Saëns . Concerto for Violoncello and Orchestra in A minor, Op. 33

I. Allegro non troppo.
II. Allegro con moto.
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Wagner . . . . . Overture to "Tannhäuser"

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## Symphony No. 5. in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from his sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

Desdemona's guilt. Now it is a frenetic delirum which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement

* Indifference of Berlioz to exact terminology is not infrequently shown in his essays.

is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which


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the soul of the poet-musician, henceforth free from earthly shackles terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rapelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scene* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Petrogad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

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## Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before.

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l' Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he become recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

*
* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately

transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes.

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun.

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

## Concerto for Violoncello, in A minor, Op. 33.

### Camille Saint-Saëns

(Born at Paris, October 9, 1835; died in Algiers, December 16, 1921.)

This concerto was composed in 1872 and published in 1873. It was first played at a Paris Conservatory concert, January 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, February 17, 1876. Carl Bayrhoffer played it at a Boston

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865-71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

Symphony Orchestra concert, December 10, 1881; Mr. Schroeder played it November 19, 1898, January 10, 1903. Rudolph Krasselt played it November 21, 1903; Miss Elsa Ruegger on February 10, 1906; Heinrich Warnke on January 28, 1911; Joseph Malkin on December 24, 1915; Jean Bedetti on March 6, 1920.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the violoncello. The orchestra develops it further against a counter-theme in the violoncello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the violoncello. There is only a short development. The working-out of the first theme is resumed, first in the violoncello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo instrument enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the violoncello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a Lamoureux concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and said that it was made for a virtuoso's holiday.

*Hollmann, born at Maastricht, October 16, 1852, was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe. He visited the United States in 1892-93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, December 15, 22, 29, 1892, January 5, 1893. He was here as a member of Mme. Eames's concert company, December 9, 1905.

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## Overture to "Tannhäuser" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859.

The first performance in Boston was at the Boston Theatre, January 20, 1871. The first act was performed in the Boston Theatre by Leonard Grover's Company, October 25, 1864.

The first performance of the overture in Boston was October 22, 1853 at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus from the third act, is heard at first played piano by lower wood-wind instruments and horns, with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (the clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive," or the "Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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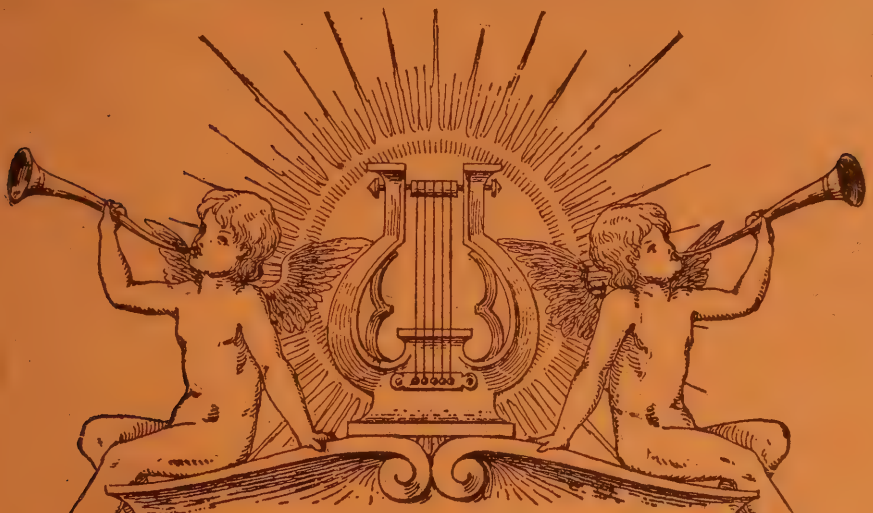
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| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

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## PROGRAMME

Tchaikovsky . . . . Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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Svendsen . "The Carnival in Paris," Episode for Full Orchestra, Op. 9

Debussy . . . . . Two Nocturnes

I. Nuages.
II. Fêtes.

Wagner . . . . . Overture to "Rienzi"

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There will be an intermission of ten minutes after the symphony

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## Symphony in F minor, No. 4, Op. 36 . . . Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tschaikowsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tschaikowsky in composition. Through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tschaikowsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

* In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me: I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will a be new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at

*There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tschaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third

movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

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The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tschaikovsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

## "The Carnival at Paris," Episode for Full Orchestra, Op. 9

### Johan Svendsen

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, June 14, 1911.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for violoncello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were

spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic concert, Mr. Listemann conductor, October 24, 1879.

There is a pianoforte arrangement for two hands by Vassili Sapellnikoff and one for four hands by Alois Reckendorf.

## Nocturnes Nos. 1, 2: Nuages; Fêtes . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished. It is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the

*It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of

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## Overture to the Opera, "Rienzi, the Last of the Tribunes."

### Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterwards as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London, in three volumes, in 1835.

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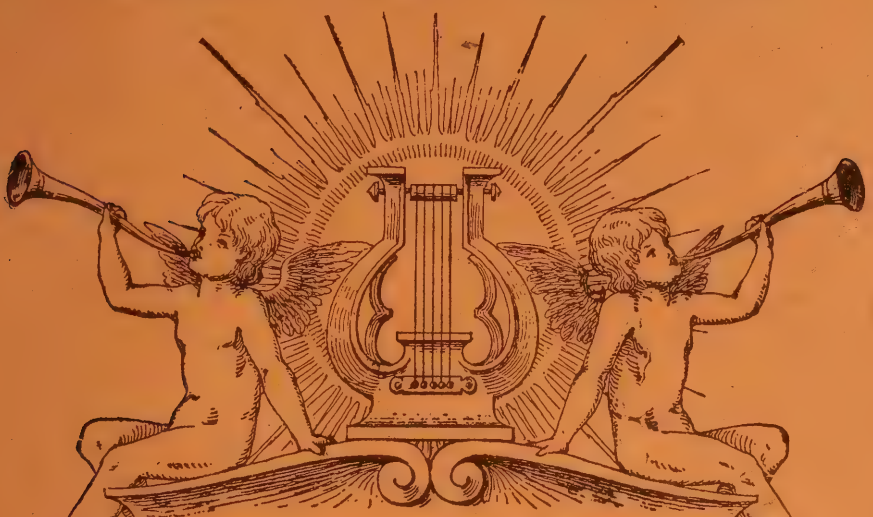
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INCORPORATED

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WEDNESDAY EVENING, FEBRUARY 1, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| Theodorowicz, J. | | | |
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| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
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| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

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| | | | | |
|---|---|---|---|---|
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| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

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|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

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|---|---|---|---|
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| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
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Forty-first Season, 1921-1922

PIERRE MONTEUX, Conductor

## WEDNESDAY EVENING, FEBRUARY 1

## AT 8.15

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## PROGRAMME

Tchaikovsky . . . . Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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d'Indy . . . . Symphonic Variations, "Istar," Op. 42

Casella . Orchestral Excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)" Choregraphic Comedy

a. Ronde d'Enfants (Act I).
b. Barcarolle; Sarabande (Act II).
A voice: LAURA LITTLEFIELD, Soprano
c. Pas des Vieilles Dames (Act I).
d. Nocturne; Danse Finale (Act I).

Rimsky-Korsakov . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.
(Played without pause)

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There will be an intermission of ten minutes after the symphony

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend")

This best friend was the widow Nadejda Filaretovna von Meck.

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be

tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

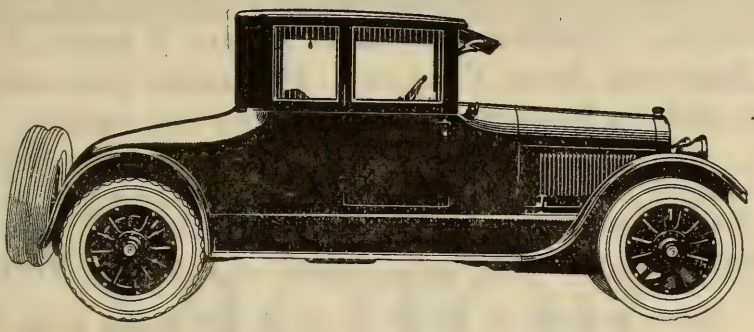
"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.



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I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

## Symphonic Variations, "Istar," Op. 42 . . . . . Vincent d'Indy

(Born in Paris on March 27, 1852; still living there.)

This composition was first brought out in Brussels, and led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago, led by Theodore Thomas on April 23, 1898.

The variations—the work is practically a symphonic poem—are scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, triangle, two harps, and strings. They are dedicated to the Orchestral Society of the Ysaye Concerts.

Verses, printed on a fly-leaf of the score from the "Épopée d'Izdubar" were translated as follows by William Foster Apthorp:—

Toward the immutable land Istar, daughter of Sin,* bent her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence there is no return.

. . . . . .

At the first gate, the warder stripped her; he took the high tiara from her head.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

. . . . . .

Istar, daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the Son of Life, her young lover.

The last five lines are not in the original Babylonian poem. They are an invention of the French translator, and wholly contradictory to the ending of the original. Furthermore, this story of Istar or Ishtar's descent to the "land of No-Return" has nothing to do with the epic poem of Izdubar, or Gilgamesh.

*
* *

* *Sin* is probably another name for *Anu*.—W. F. A.

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The variations begin très lent, F minor, 4-4, with a sombre motive (first horn). The violas and clarinets, accompanied by wood-wind instruments in syncopated rhythm, answer with a second motive, and there is a modulation to F major. The variations, as Mr. Apthorp says, have one wholly original peculiarity: "The theme is not given out simply at the beginning, neither is it heard in its entirety until the last variation, in which it is sung by various groups of instruments in unison and octaves, and worked up later in full harmony. Each one of the variations represents one of the seven stages of Istar's being disrobed at the gates of the 'immutable land,' until in the last she stands forth in the full splendor of nudity. The composition is so free as to resent technical analysis; but by following the poem, and noting the garment or ornament taken off, the listener can appreciate the composer's poetic or picturesque suggestiveness in his music."

SYMPHONIC EXCERPTS FROM "LE COUVENT SUR L'EAU" (IL CONVENTO VENEZIANO) . . . . . ALFREDO CASELLA

(Born at Turin, Italy, on July 25, 1883; his home is Rome; he spends much time in Paris.)

Extracts from this "Comédie Chorégraphique" with the scenario by J. L. Vaudoyer were first performed at a Concert Pierre Monteux, given under the auspices of the Société Française des Amis de la Musique in the Salle du Casino de Paris, on April 26, 1914. The programme was as follows: Rimsky-Korsakoff, "Scheherazade"; Louis Vuillemin, Dances from "Sylla"* (first performance in concert); Mahler, Ode to Dead Children (sung by Mme. Maria Freund); Casella, Suite from the ballet "Venise—Le Couvent sur l'Eau" (first performance); Stravinsky, "Le Sacre du Printemps." Mr. Casella conducted his Suite. The other compositions were conducted by Mr. Monteux.

This ballet was written in 1911 for Diaghileff's Ballet Russe, but it has never been performed. The performance at Mr. Monteux's concert was from manuscript. The programme stated that the ballet in two acts is an evocation of the Venice of the eighteenth century in the form of a choreographic comedy. The scenario relates the sufferings of two young lovers whose inhuman parents wished to separate. Terpsichore took the lovers under her protection and at last united them. The programme described the movements as follows:—

"I. FESTIVAL MARCH. Entrance of the crowd into the grand hall of the convent where the abbess is giving a magnificent festival in honor of the Grand Turk.

"II. RONDO OF CHILDREN. Joyous divertissements of little dancing pupils of an old ballet-master at the beginning of the second act.

"III. The BARCAROLLE, sung by a soprano (she takes the part of

Consuelo in the ballet), and the SARABAND, a noble dance, are two episodes of the grand festival in the second scene.

"IV. A TENDER MINUET. This minuet is danced by the young lovers to a tender theme.

"V. NOCTURNE and FINAL DANCE (Act I). Here Lélio, the young lover, from whom his beloved has been taken, gives way to melancholy in a moonlit park. One sees Terpsichore, surrounded by six nymphs, descend from a fresco of Tiepolo, comfort Lélio, dance, and disappear in the enchanted night.

"This score is derived from the same musical conception as that of the Suite in C major performed last year* at a Lamoureux Concert. It presents the same peculiarities of style, the same qualities of lightness, clarity, and vivacity, after the manner of Scarlatti, with certain attempts at delicate archaism."

When this Suite was published by Ricordi in 1919, the movements were thus arranged and entitled:—

I. Tempo di Marcia, Un poco grave (Allegro). Act II.

II. Ronde des Enfants, Allegro molto vivace. Act I.

III. Barcarolle.—Con moto, molto appassionato, Andantino tranquillo, quasi barcarola.—Sarabande, grave e nobile. Act II.

IV. Pas des Vieilles Dames, Allegretto molto moderato e ridicolo. Act I.†

V. Nocturne.—Lento molto, sogrando, dolcissimo; Danse, molto vivace, grazioso e leggiero.

*March 9, 1913.—ED.

† The composer has indicated for performance "a dry and stilted manner."


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The score is dedicated "À mon cher ami Pierre Monteux."

This Suite was played at a Colonne-Lamoureux Concert, Paris, on December 17, 1916.

The "Ronde des Enfants," "Pas des Vieilles Dames," "Nocturne," and "Danse Finale" were performed by the Symphony Society in New York, Walter Damrosch conductor, on December 5, 1920. The "Pas des Vieilles Dames" then gave so much pleasure that it was played a second time. When the Barcarolle and the Saraband were performed by the same orchestra, February 3, 1921, the wordless soprano part was sung by Henrietta Conrad.

## Caprice on Spanish Themes, Op. 34.

### Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakov's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tchaikovsky writing to Rimsky-Korsakov in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Or-

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar.

‡ These words are italicized in the original letter

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chestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8.

V. Fandango of the Asturias. A major, 3-4.

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Sunday Afternoon, February 19, at 2:30

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor

PROGRAM

Tschaikowsky. . . .Symphony No.6,"Pathetic"
in B minor, Op.74.

I. Adagio. Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

Grieg. . . . . .Concerto in A minor
for pianoforte

I. Allegro molto moderato
II. Adagio
III. Allegro moderato molto e marcato

Wagner. . . . . Overture to "Tannhäuser"

EDITH THOMPSON - Soloist

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Sunday Afternoon, February 26, 1922, at 3.15



# BOSTON SYMPHONY ORCHESTRA

INCORPORATED

FORTY-FIRST SEASON 1921-1922

# PROGRAMME

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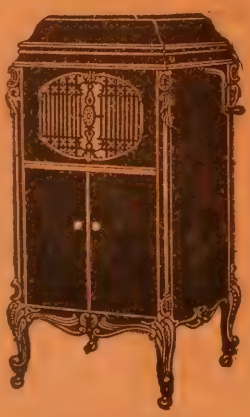
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FORTY-FIRST SEASON, 1921-1922

# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

SUNDAY AFTERNOON, FEBRUARY 26, at 3.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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# Boston Symphony Orchestra

Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## PERSONNEL

### Violins.

Burgin, R.
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Theodorowicz, J.
Gundersen, R.
Kassman, N.
Thillois, F.
Riedlinger, H.
Stonestreet, L.
Diamond, S.
Hoffmann, J.
Mahn, F.
Pinfield, C.
Barozzi, S.
Gorodetzky, L.
Goldstein, S.
Deane, C.
Tapley, R.
Gerardi, A.
Krafft, W.
Fiedler, B.
Leveen, P.
Kurth, R.
Bryant, M.
Erkelens, H.
Del Sordo, R.
Hamilton, V.
Sauvlet, H.
Berger, H.
Siegl, F.
Murray, J.
Knudsen, C.
Seiniger, S.
Messina, S.

### Violas.

Fourel, G.
Artières, L.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Welti, O.
Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.
Fiedler, A.
Mullaly, J.

### Violoncellos.

Bedetti, J.
Schroeder, A.
Keller, J.
Barth, C.
Belinski, M.
Fabrizio, E.
Warnke, J.
Stockbridge, C.
Langendœn, J
Marjollet, L.

### Basses.

Kunze, M.
Keller, K.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.

### Flutes.

Laurent, G.
Brooke, A.
Amerena, P.

### Oboes.

Longy, G.
Lenom, C.
Stanislaus, H.

### Clarinets.

Sand, A.
Arcieri, E.
Vannini, A.

### Bassoons.

Laus, A.
Mueller, E.
Bettoney, F.

### Piccolo.

Battles, A.

### English Horns.

Mueller, F.
Speyer, L.

### Bass Clarinet.

Mimart, P.

### Contra-Bassoon

Piller, B.

### Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

### Horns.

Van Den Berg, C.
Hess, M.

### Trumpets.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

### Trombones.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

### Tuba.

Adam, E.

### Harps.

Holy, A.
Delcourt, L.

### Timpani.

Neumann, S.
Kandler, F.

### Percussion.

Rettberg, A.
Ludwig, C.
Zahn, F.

### Organ.

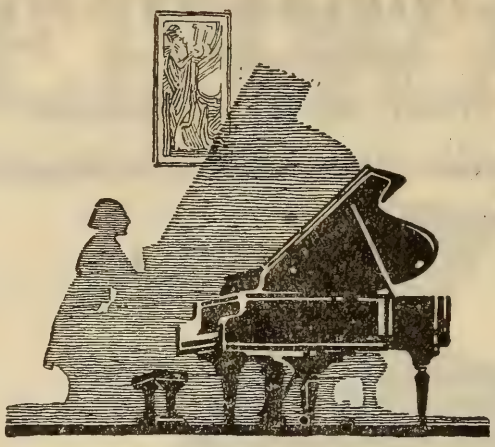
Snow, A.

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# Boston Symphony Orchestra

Forty-first Season, 1921-1922

PIERRE MONTEUX, Conductor

## SUNDAY AFTERNOON, FEBRUARY 26

## AT 3.15

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## PROGRAMME

Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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Wagner . . Prelude and Love-Death from "Tristan and Isolde''

Lalo . . . . . Concerto for Violoncello with Orchestra

I. Prelude: Allegro maestoso.
II. Intermezzo.
III. Introduction: Rondo.

Liszt . Symphonic Poem No. 3, "Les Préludes'' (after Lamartine)

---

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from his sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate

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on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirum which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which

* Indifference of Berlioz to exact terminology is not infrequently shown in his essays.

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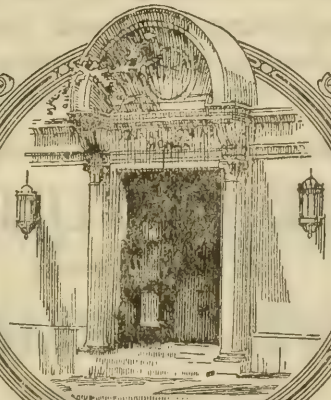
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now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an

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optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rapelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scene* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

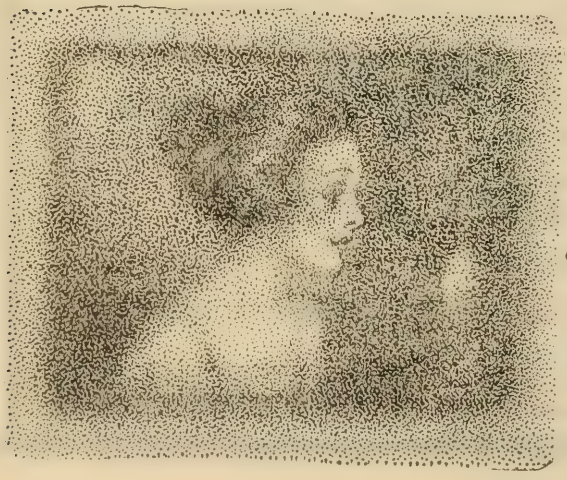
This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Petrogad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

PRELUDE AND ISOLDE'S LIEBESTOD (LOVE-DEATH: ACT III. OF "TRISTAN AND ISOLDE") . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich, June 10, 1865. The Prelude was played for the first time at Prague, March 12, 1859. Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.



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Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of November 6, 1871.

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September


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of that year; the composition of the first act was completed at Zürich. December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; the first performance in Boston was at the Boston Theatre, April 1, 1895.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA . . . . EDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Pasdeloup concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847–91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist. She then played for the first time in the United States.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and the usual strings.

I. Prelude. Lento, D minor, 12-8. Allegro maestoso, D minor, 12-8.

II. Intermezzo. This movement has the nature of a romanza and also a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 9-8; the other Allegro presto, G major, 6-8.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

* * *

Mr. JEAN BEDETTI, violoncellist, was born at Lyons, France, on December 18, 1883. At the Lyons Conservatory of Music he took violoncello lessons of his father. He made his first appearance in public at a theatre in Lyons when he was eleven years old, and played Davidoff's concerto. He studied at the Paris Conservatory, where he was awarded a second prize in 1901, and a first prize in 1902, when a first prize was awarded also to Mlle. Clément. Mr. Bedetti's teacher was Jules Loeb. Mlle. Clément, a pupil of Cros Sainte-Ange, was named first. This action on the part of the jury was severely censured by leading critics. Having played in chamber-music clubs, Mr. Bedetti became the first violoncellist of the Opéra-Comique orchestra in 1904. In 1908 he was appointed first violoncellist of the Colonne Orchestra, playing in turn under Messrs.

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Colonne, Pierné, and Monteux. He has given recitals in French cities, also in England, Belgium, Spain, and Switzerland. Called to the colors in the French mobilization of August 2, 1914, he served actively at the front for eighteen months. He became first violoncellist of the Boston Symphony Orchestra in October, 1919.

## Symphonic Poem No. 3, "The Preludes" (after Lamartine)

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Richard Pohl says that this symphonic poem was begun at Marseilles in 1834 and completed at Weimar in 1850. According to L. Ramann's catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856. Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years. This statement is probably the correct one.

Liszt began to compose at Paris about 1844, choral music for a poem by Aubray, "Les 4 Éléments (La Terre, Les Aquilons, Les Flots, Les Astres)."* The cold stupidity of the poem so discouraged him that he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that he would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV$^{me}$ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare drum, bass drum, cymbals, harp, and strings.

The solemn motive at the beginning is the kernel of the chief theme, which undergoes various transformations, robust, gentle, sentimental, pastoral, and finally martial.

"The Preludes" has been "danced," as in Fokine's arrangement, by Anna Pavlova, L. Novikov, and company at the Boston Opera House, October 29, 1913.


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# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

SUNDAY AFTERNOON, MARCH 5, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| Theodorowicz, J. | | | |
| Gundersen, R.<br>Kassman, N. | Pinfield, C.<br>Barozzi, S. | Fiedler, B.<br>Leveen, P. | Berger, H.<br>Siegl, F. |
| Thillois, F.<br>Riedlinger, H. | Gorodetzky, L.<br>Goldstein, S. | Kurth, R.<br>Bryant, M. | Murray, J.<br>Knudsen, C. |
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### Violas.

| | | | |
|---|---|---|---|
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| | Gerhardt, S.<br>Welti, O. | Kluge, M.<br>Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J.<br>Schroeder, A. | Keller, J.<br>Barth, C. | Belinski, M.<br>Fabrizio, E. | Warnke, J.<br>Stockbridge, C. | Langendœn, J.<br>Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M.<br>Keller, K. | Seydel, T.<br>Gerhardt, G. | Ludwig, O.<br>Frankel, I. | Kelley, A.<br>Demetrides, L. | Girard, H. |

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|---|---|---|---|
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| Horns. | Horns. | Trumpets. | Trombones. |
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| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
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PIERRE MONTEUX, Conductor

## SUNDAY AFTERNOON, MARCH 5

## AT 3.00

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## PROGRAMME

Tchaikovsky . . . Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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Lalo . . . Spanish Symphony for Violin and Orchesta, Op. 21

I. Allegro non troppo.
II. Andante.
III. Rondo: Allegro.

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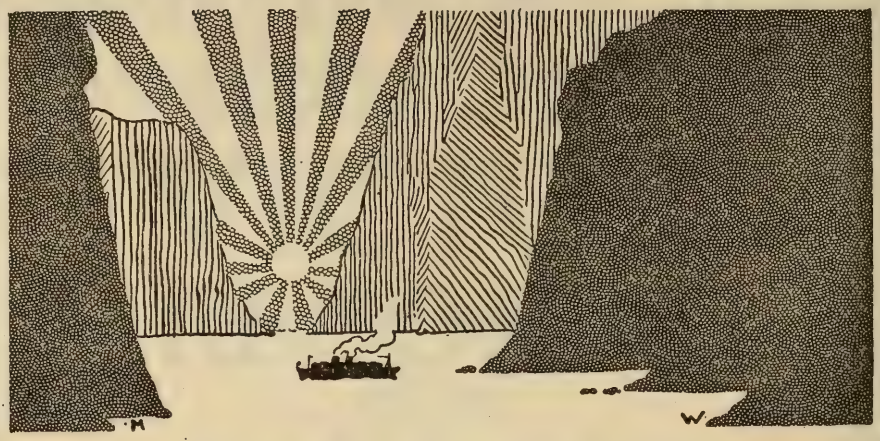
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## Symphony in F minor, No. 4, Op. 36 . . . Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend")

This best friend was the widow Nadejda Filaretovna von Meck.

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually




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the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you.

They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.


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## Spanish Symphony for Violin and Orchestra, Op. 21.

### Edouard Victor Antoine Lalo

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, harp, and strings.

The first movement, Allegro non troppo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.

III. The Intermezzo, allegretto non troppo, in A minor, 2-4, is often omitted.

IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

*
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Hans von Bülow and Tchaikovsky were warm admirers of the Symphonie Espagnole. The former in a letter to the *Signale* from Sydenham, England, dated October 27—November 4, 1877, spoke of Max Bruch's second violin concerto which he heard played by Pablo de Sarasate, to whom it was dedicated. Having criticised it harshly, he alluded to Lalo's "splendid Symphonie Espagnole, showing genius in every way." In a letter to Hermann Wolff, written in August, 1887, he said in reference to programmes that the inclusion of this concerto would be most agreeable to him, but without amputation. In a letter to *Figaro,* February 10, 1892, he signed himself: "Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigeant."

On March 15, 1878, Tchaikovsky wrote to Mme. von Meck: "Do you know the Symphonie Espagnole by the French composer Lalo? This piece has recently been brought out by the very modern violinist Sarasate. . . . The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier,* seeks new forms without wishing to be profound, and cares more for *musical* beauty than for the old traditions as the Germans care. The young generation of French composers is truly very promising."

## First Ballet, Second Entr'acte and Second Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26.

### Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828.)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783-1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned

letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

The overture belonged originally to a magic play in three acts, "Die Zauberharfe," by the theatre secretary Hoffmann in Vienna, and it was first played on August 19, 1820, at the Theater an der Wien. The overture that really belongs to "Rosamunde" appeared later as the overture to Schubert's opera "Alfonso und Estrella" (December 20, 1823). The overture played on the first night of "Rosamunde" was twice re-demanded; other numbers met with marked favor. It is said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta, "Der Vierjährige Posten" (composed in May, 1815), when this one-act piece, revised by Robert Hirschfeld, was performed for the first time at the Vienna Court Opera eighty-two years after it was composed. (See Hanslick's "Am Ende des Jahrhunderts," pp. 90-93—Berlin, 1899.)

After the second performance of the opera, the parts were tied up and forgotten until 1867, when they were found in Vienna at Dr. Schneider's in a dusty cupboard, by George Grove and Arthur Sullivan with other manuscripts of Schubert.*

The music consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," a Chorus of Spirits, a Shepherds' Chorus, a Huntsmen's Chorus, and Air de Ballet in G.

The "Rosamunde" music was first played at the Crystal Palace, November 10, 1866; the Air de Ballet on March 16, 1867. The Gesellschaft der Musikfreunde in Vienna performed all the music on December 1, 1867.

The orchestral parts of the ballet music were published in 1866, the score in 1868; the orchestral parts of the entr'actes in 1866, the score in 1867.

*For the story of the discovery, see the appendix to Arthur Coleridge's translation of Kreissle von Heilborn's "Life of Schubert."

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Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is developed in G minor. A return to G major brings in a new figure for clarinet. There is a change to C major, 6-8. The Trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

## Overture to "Tannhäuser" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859.

The first performance in Boston was at the Boston Theatre, January

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20, 1871. The first act was performed in the Boston Theatre by Leonard Grover's Company, October 25, 1864.

The first performance of the overture in Boston was October 22, 1853 at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus from the third act, is heard at first played piano by lower wood-wind instruments and horns, with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (the clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive," or the "Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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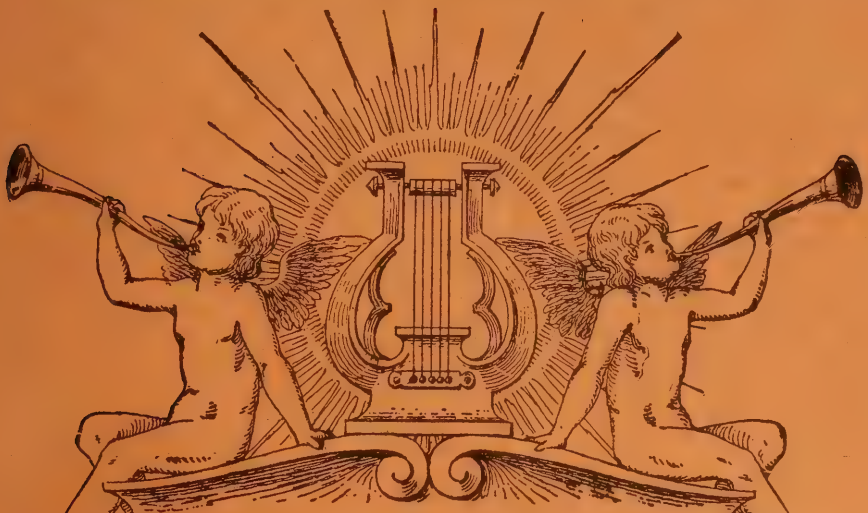
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FORTY-FIRST SEASON 1921-1922

# PROGRAMME



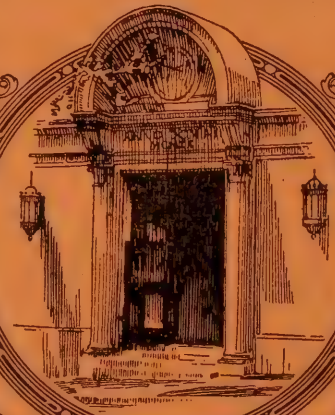
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# Boston Symphony Orchestra

INCORPORATED

PIERRE MONTEUX, Conductor

## Programme

WEDNESDAY EVENING, MARCH 8, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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| *Concert-master.* | Mahn, F. | Krafft, W. | Sauvlet, H. |
| Theodorowicz, J. | | | |
| Gundersen, R. | Pinfield, C. | Fiedler, B. | Berger, H. |
| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet. | Contra-Bassoon |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
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Forty-first Season, 1921–1922

PIERRE MONTEUX, Conductor

## WEDNESDAY EVENING, MARCH 8

## AT 8.15

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## PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Presto meno assai.
IV. Allegro con brio.

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Strauss . . . . . Tone Poem, "Don Juan," Op. 20
(after Nicholaus Lenau)

Wagner . . . . . Prelude to "Parsifal"

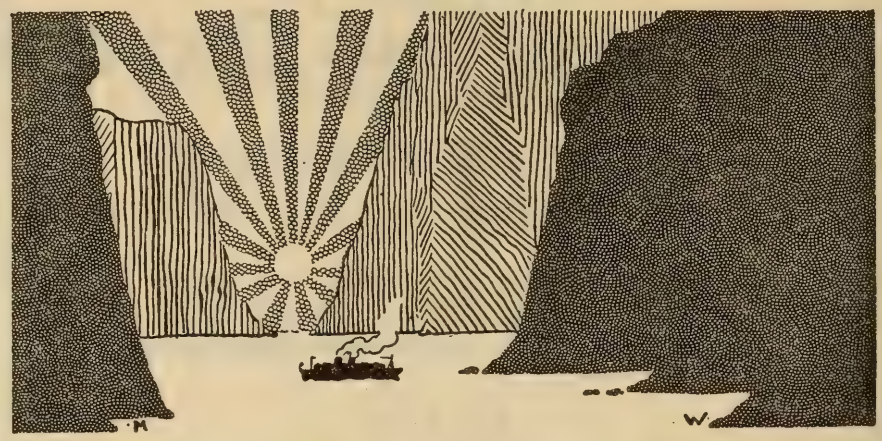
Rimsky-Korsakov . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

---

There will be an intermission of ten minutes after the symphony



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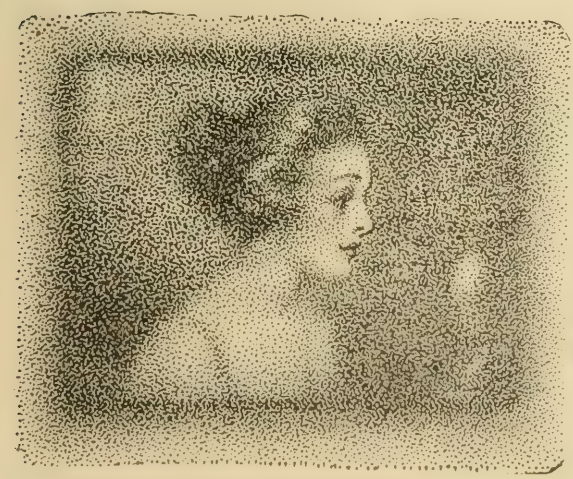
## Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch-book that belonged to Gustav Petter of Vienna, and was analyzed by Nottebohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise

* See the Thayer-Krehbiel "Life of Beethoven," vol. ii., pp. 151, 152.

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you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the Sonata in G major for the pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek; "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria."

***

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted. The other orchestral numbers were the overture to "The Magic Flute" and Weber's "Jubilee" overture. Signora Castellon sang "Quando quell' uom quell' unico" from Alessandro Nini's* opera, "Ida della Torre" (produced in 1837), and "Regnava nel silenzio" from "Lucia di Lammermoor."

***

See what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany deliv-

* Nini, born at Fano on November 1, 1805, died chapelmaster of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Petrograd. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.


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ered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after a fight; a feast of Bacchus or an orgy of the villagers after a wedding. Oulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

1. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as

* Mr. Alexander Siloti, the Russian pianist and conductor, now in this country,—his second visit,—contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

## "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

### Richard Strauss

(Born at Munich, June 11, 1864; now in the United States.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause."

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

Don Juan (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

Don Juan (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.

The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

## PRELUDE TO "PARSIFAL" . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner.

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The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882.

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted.

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

## Caprice on Spanish Themes, Op. 34.

### Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakov's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tchaikovsky writing to Rimsky-Korsakov in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal master-*

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar.

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The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8.

V. Fandango of the Asturias. A major, 3-4.

* These words are italicized in the original letter

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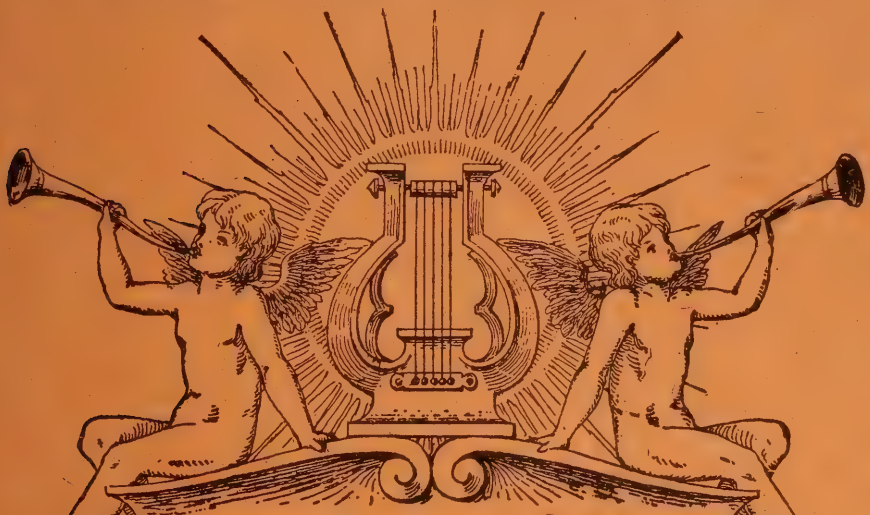
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## AT 8.00

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Dvořák . Symphony No. 5, in E minor, "From the New World," Op. 95

I. Adagio; Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

---

Debussy . "Prélude à l'Après-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarmé

Schumann . . . . Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro appetuoso.
II. Intermezzo. Andantino grazioso.
III. Allegro vivace.

Strauss . . . . "Till Eulenspiegel's Merry Pranks,—after the Old-Fashioned, Roguish manner—in Rondo Form," Op. 28

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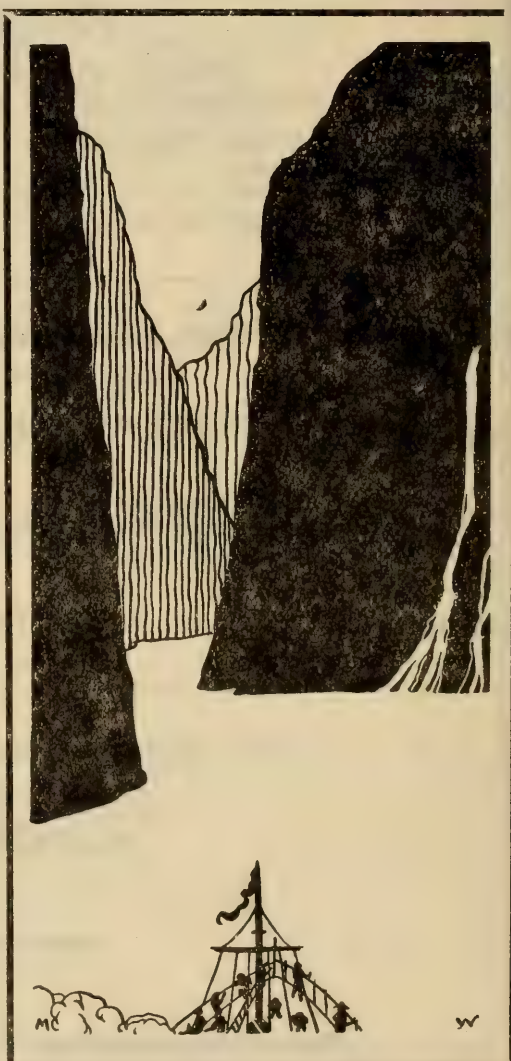
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## Symphony in E minor, No. 5, "From the New World" ("Z Novecho Sveta"), Op. 95 . . . . . Anton Dvořák

(Born at Mülhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy in which there was shedding


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of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words* :—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home'

* From a little pamphlet, "Antonin Dvorák's Quartet in F major, Op. 96" (New York. 1894).

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and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."




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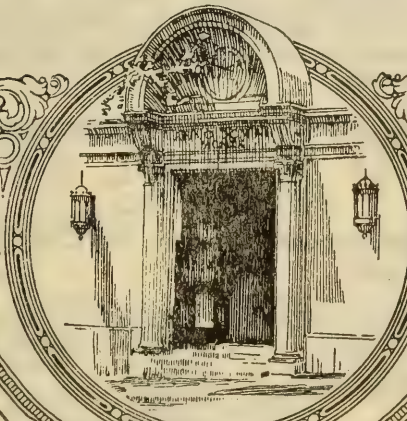
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## Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l' Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he become recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.


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this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is

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with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

*
* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes.

*
* *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun.

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

## Concerto in A minor, for Pianoforte, Op. 54 . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

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It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale," was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

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Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.


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bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind

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in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

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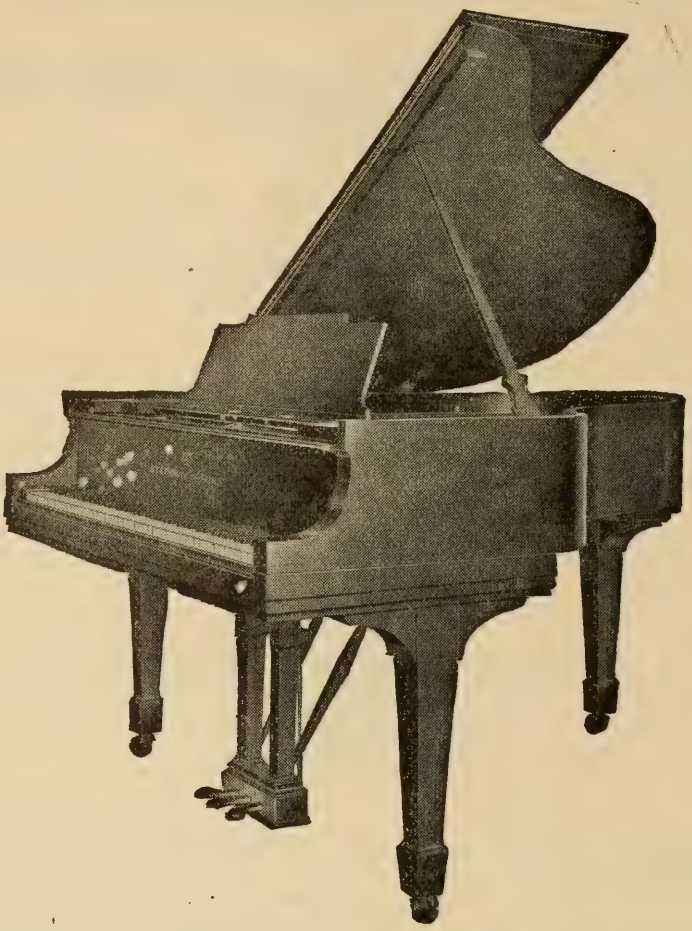
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| Kassman, N. | Barozzi, S. | Leveen, P. | Siegl, F. |
| Thillois, F. | Gorodetzky, L. | Kurth, R. | Murray, J. |
| Riedlinger, H. | Goldstein, S. | Bryant, M. | Knudsen, C. |
| Stonestreet, L. | Deane, C. | Erkelens, H. | Seiniger, S. |
| Diamond, S. | Tapley, R. | Del Sordo, R. | Messina, S. |

### Violas.

| | | | |
|---|---|---|---|
| Fourel, G. | Werner, H. | Grover, H. | Fiedler, A. |
| Artières, L. | Van Wynbergen, C. | Shirley, P. | Mullaly, J. |
| | Gerhardt, S. | Kluge, M. | |
| | Welti, O. | Zahn, F. | |

### Violoncellos.

| | | | | |
|---|---|---|---|---|
| Bedetti, J. | Keller, J. | Belinski, M. | Warnke, J. | Langendœn, J. |
| Schroeder, A. | Barth, C. | Fabrizio, E. | Stockbridge, C. | Marjollet, L. |

### Basses.

| | | | | |
|---|---|---|---|---|
| Kunze, M. | Seydel, T. | Ludwig, O. | Kelley, A. | Girard, H. |
| Keller, K. | Gerhardt, G. | Frankel, I. | Demetrides, L. | |

| Flutes. | Oboes. | Clarinets. | Bassoons. |
|---|---|---|---|
| Laurent, G. | Longy, G. | Sand, A. | Laus, A. |
| Brooke, A. | Lenom, C. | Arcieri, E. | Mueller, E. |
| Amerena, P. | Stanislaus, H. | Vannini, A. | Bettoney, F. |

| Piccolo. | English Horns. | Bass Clarinet | Contra-Bassoon. |
|---|---|---|---|
| Battles, A. | Mueller, F. | Mimart, P. | Piller, B. |
| | Speyer, L. | | |

| Horns. | Horns. | Trumpets. | Trombones. |
|---|---|---|---|
| Wendler, G. | Van Den Berg, C. | Mager, G. | Hampe, C. |
| Lorbeer, H. | Hess, M. | Mann, J. | Adam, E. |
| Hain, F. | | Perret, G. | Mausebach, A. |
| Gebhardt, W. | | Kloepfel, L. | Kenfield, L. |

| Tuba. | Harps. | Timpani. | Percussion. | |
|---|---|---|---|---|
| Adam, E. | Holy, A. | Neumann, S. | Rettberg, A. | Zahn, F. |
| | Delcourt, L. | Kandler, F. | Ludwig, C. | |

| Organ. | Celesta. | Librarian. |
|---|---|---|
| Snow, A. | Fiedler, A. | Rogers, L. J. |

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## AT 8.15

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## PROGRAMME

Tchaikovsky . . . . Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

---

Liszt . "Les Préludes," Symphonic Poem No. 3 (after Lamartine)

Debussy . "Prélude à l'Après-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarmé

Wagner . . . . . Overture to "Tannhäuser"

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There will be an intermission of ten minutes after the symphony

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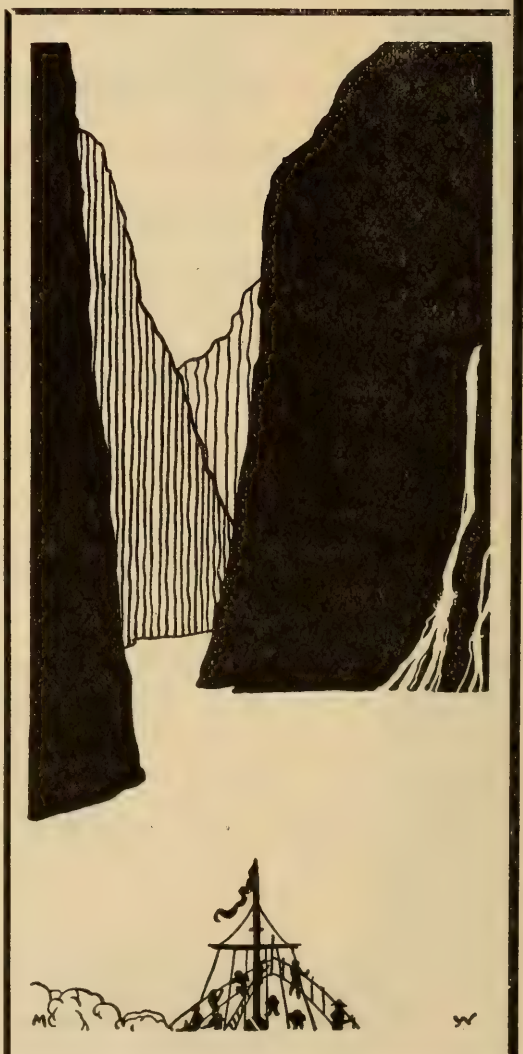
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## Symphony in F minor, No. 4, Op. 36 . . . Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "Â mon meilleur ami" ("To my best friend")

This best friend was the widow Nadejda Filaretovna von Meck.

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It



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is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

### Symphonic Poem No. 3, "The Preludes" (after Lamartine)

**Franz Liszt**

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Richard Pohl says that this symphonic poem was begun at Marseilles in 1834 and completed at Weimar in 1850. According to L. Ramann's catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856. Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years. This statement is probably the correct one.

Liszt began to compose at Paris about 1844, choral music for a poem by Aubray, "Les 4 Éléments (La Terre, Les Aquilons, Les


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Flots, Les Astres)."* The cold stupidity of the poem so discouraged him that he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that he would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV$^{me}$ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

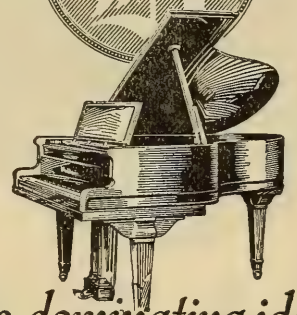
Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.



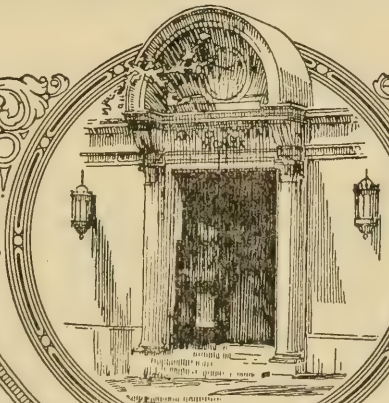
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poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare drum, bass drum, cymbals, harp, and strings.

The solemn motive at the beginning is the kernel of the chief theme, which undergoes various transformations, robust, gentle, sentimental, pastoral, and finally martial.

"The Preludes" has been "danced," as in Fokine's arrangement, by Anna Pavlova, L. Novikov, and company at the Boston Opera House, October 29, 1913.

## Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode.* The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l' Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he become recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know


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not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes.

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun.

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

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## Overture to "Tannhäuser" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859.

The first performance in Boston was at the Boston Theatre, January 20, 1871. The first act was performed in the Boston Theatre by Leonard Grover's Company, October 25, 1864.

The first performance of the overture in Boston was October 22, 1853 at a concert of the Germania Musical Society, Carl Bergmann, conductor The programme stated that the orchestra was composed of "fifty thorough musicians."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus from the third act, is heard at first played piano by lower wood-wind instruments and horns, with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (the clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive," or the "Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus. The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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